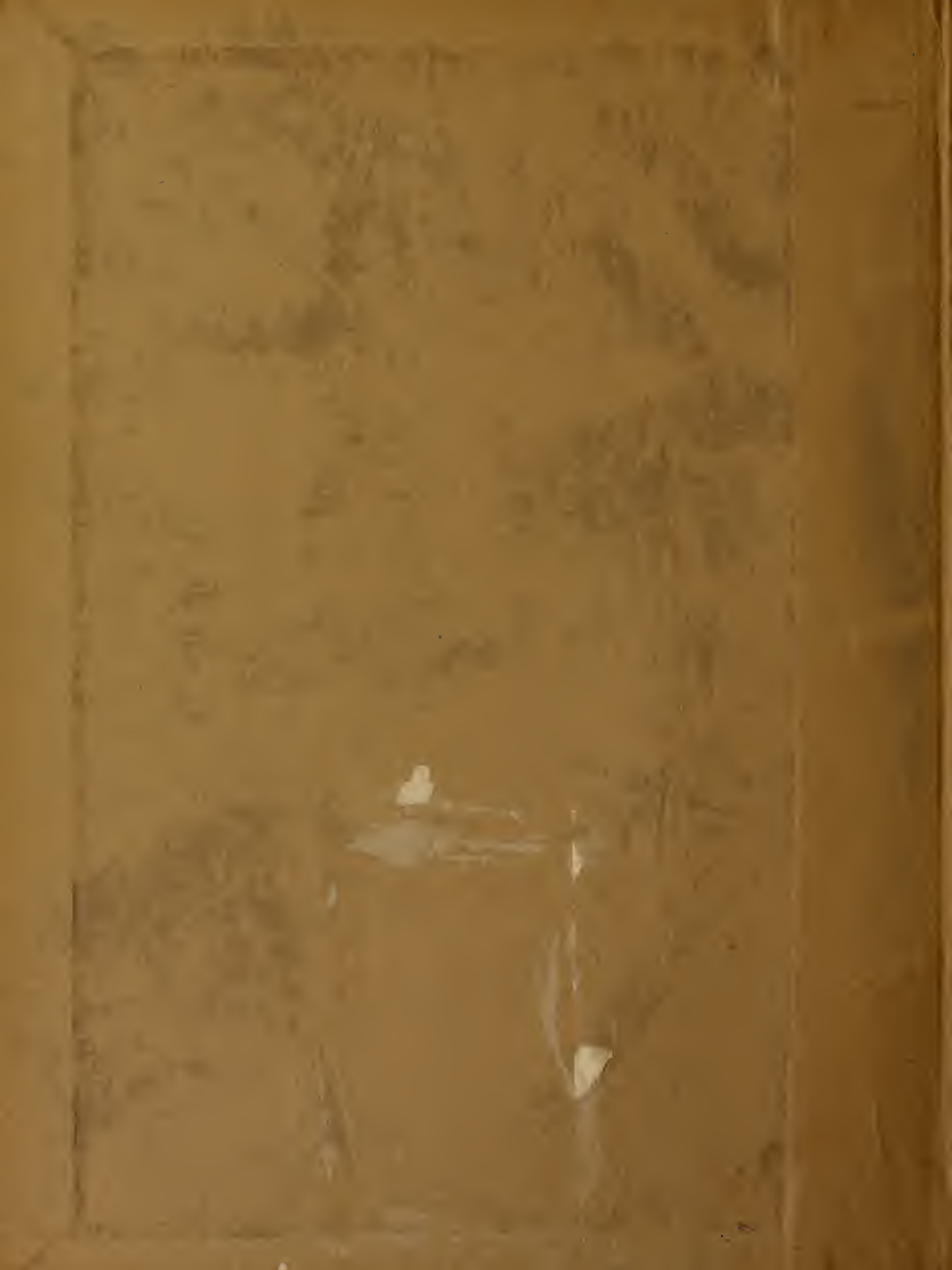

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Betty Compson in
"The Law and the Woman"
Adapted from the Clyde Fitch play "The Woman in the Case"
A Penrhyn Stanlaws Production
Scenario by Albert S. LeVino
"Has a compelling dramatic intensity that grows more gripping with each foot of film. All the force of the spoken drama."—N. Y. Mail.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

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516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54. No. 5 FEBRUARY 4, 1922 Price 25 Cents

Playgoers Pictures presents

"Anne of Little Smoky"

A Wistaria Production

Winifred Westover
(Mrs. William S. Hart)

A feature which is proving its exceptional audience appeal by creating business and affording satisfaction wherever it is shown. It is an outdoor drama, full of action and adventure. It is as exciting as the stormy romance of Anne, the impetuous mountain lass, and as human as life itself. It is entertainingly told, beautifully photographed and realistically enacted

by

Winifred Westover — Dolores Cassinell
Joe King — Frank Sheridan

and many others

The Best Theatres Are Playing It

Joe King
Dolores Cassinelli
Frank Sheridan

Distributed by Playgoers Pictures thru Pathé Exchange, Inc.
Foreign Representative for Playgoers Pictures Sidney Garrett

While Others Danced She Decorated the Wall

A weed in a garden of roses, is Idalene Nobbin, a wistful figure, awkward and pigeon-toed.

We laugh at her sad attempts at the toddle, but we are moved at the cruelty of youth which makes her the butt of practical joking. Young love and the sensitiveness of the wall flower is the theme of Rupert Hughes' latest original photoplay, a mirth-making pantomime, treated, however, with gentle sympathy.

Mr. Hughes says of it, "The world is full of girls who are crushed with lack of encouragement at home and who need only to be flooded with sunshine and praise and taught a little grace and self-confidence. The Wall Flower is the story of such a homely thing and of her swift blooming when her desperation threw her by chance among strangers who were kind to her. It is a love story, of course, but of more than one kind of love."

Colleen Moore gives a splendid performance in this exceptional picture, which the author chose to direct himself.

FLOWER

written and directed by

RUPERT HUGHES

NEW YORK'S VERDICT:

"'The Ruling Passion' is an answer to the question of what kind of films does the public want. There simply isn't any one who can do the things that Mr. Arliss does with the same touch of perfection. He is in a class by himself. * * * Certainly it is not like the things he has done before, yet he brings to the role the same matchless playing and magnetic personality."—NEW YORK EVENING MAIL.

"The Ruling Passion" is a comedy with a new and delightful plot. It is George Arliss' newest and most surprising achievement. The setting and photography leaving nothing to be desired. It is a winning feature film."—NEW YORK MORNING TELEGRAPH.

"'The Ruling Passion' tells a lively story, in which comedy and more serious drama are happily blended."—NEW YORK EVENING TELEGRAM.

"This adaptation of Earl Derr Biggers' story, 'Idle Hands,' is an engaging comedy, lighter of touch than that of any of Arliss's preceding vehicles."—NEW YORK EVENING SUN.

"'The Ruling Passion' is the best of George Arliss's pictures. Here is a film with an excellent story, which holds the interest, appeals to one's sympathy and amuses, and is acted by a cast which ably supports the expert Mr. Arliss. The role which Mr. Arliss undertakes is unlike those in which he is familiarly known, and is something of a lark for him, as it will be for those wise enough to see him in it."—NEW YORK EVENING GLOBE.

"It's an entertaining comedy, with George Arliss in a role that reveals an unsuspected flair for humor."—NEW YORK EVENING JOURNAL.

"The sinister George Arliss of 'The Devil' and the keenly contriving George Arliss of 'Disraeli' give way to the more genial and simply human George Arliss of 'The Ruling Passion.' It's a human story and humanly done by Mr. Arliss."—NEW YORK TIMES.

"George Arliss's acting in the screen play, 'The Ruling Passion,' is of a high order. It is distinctive and finely drawn, in a photoplay of real human quality. As a comedian Mr. Arliss is a delight."—NEW YORK MORNING WORLD.

"It is one of the uniquely delightful comedies of the winter, raising Mr. Arliss to the pinnacle of the screen. Chuckles and continuous chortles were the order of the day. Mr. Arliss carries out the delicious entertainment with the most feathery of touches, so that one declines to believe, despite the evidence, that it is twenty years since he essayed straight comedy."—NEW YORK HERALD

"'The Ruling Passion' is a bright comedy of outdoors and George Arliss is a comedian again. Anything Arliss does is interesting, but as a comedian, he appeals deeply. He acts where many merely behave."—NEW YORK AMERICAN.

"George Arliss is such a perfect actor that everything he does seems to be of the utmost importance. Mr. Arliss isn't a shiek, nor a political schemer, nor a spy, nor even a devil. He is a rich man who is advised by everyone to retire when he doesn't want to."—NEW YORK TRIBUNE

Distinctive Productions, Inc. presents

GEORGE ARLISS

in

"The Ruling Passion"

From Earl Derr Biggers' story in "The Saturday Evening Post"
Scenario by Forrest Halsey
Directed by Harmon Weight

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RELEASED FEBRUARY 12TH

Nazimova

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"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

The greatest picture of Nazimova's entire career— the story of a woman transferred from man to man — a doll-daughter who becomes a doll-wife before she awakens to woman's duty to herself.

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

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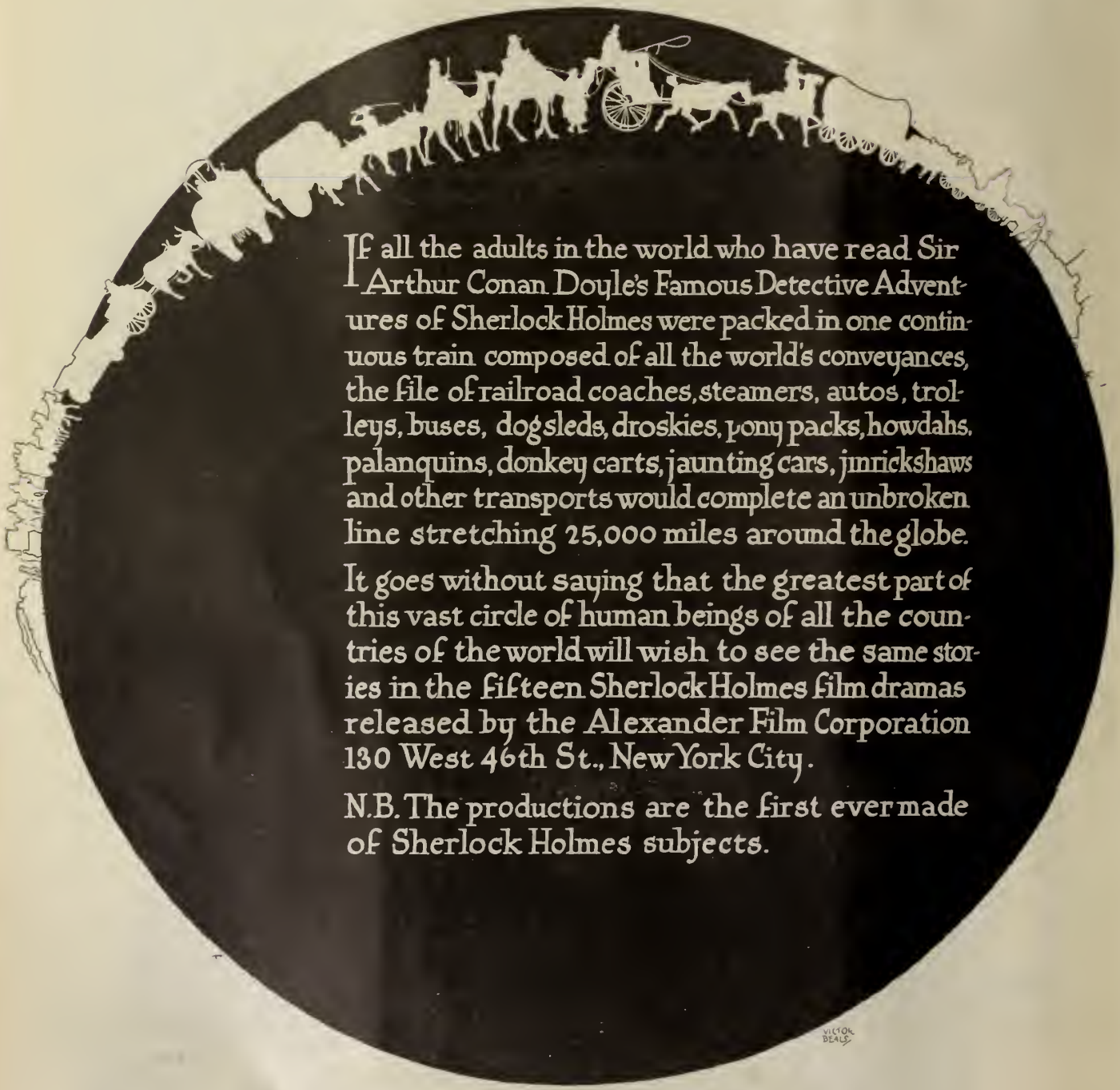
If all the adults in the world who have read Sir Arthur Conan Doyle's Famous Detective Adventures of Sherlock Holmes were packed in one continuous train composed of all the world's conveyances, the file of railroad coaches, steamers, autos, trolleys, buses, dog sleds, droskies, pony packs, howdahs, palanquins, donkey carts, jaunting cars, jinrickshaws and other transports would complete an unbroken line stretching 25,000 miles around the globe.
It goes without saying that the greatest part of this vast circle of human beings of all the countries of the world will wish to see the same stories in the fifteen Sherlock Holmes film dramas released by the Alexander Film Corporation 130 West 46th St., New York City.
N.B. The productions are the first ever made of Sherlock Holmes subjects.

in "THE ADVISER" *in "ROLLING STONES"*

"Lloyd Hamilton is a 'Comer'"

MOVING PICTURE WORLD SAYS—

"To use a sporting phrase, Lloyd Hamilton, featured player in the Mermaid Comedies—is a 'comer.' Since his appearance in 'Robinson Crusoe, Ltd.,' which has been a knock-out wherever shown, his comedies have been of a high-grade slapstick."

—AND MERMAID COMEDIES ARE AMONG

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Los Angeles

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"THE BASHFUL SUITOR"

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This new national distributing organization brings into association two men who have for many years in this industry maintained honorable, fair and clean relations with motion picture exhibitors.

WALTER E. GREENE was one of the founders of Paramount, organizer and president of Artcraft and vice-president in charge of distribution of the Famous Players-Lasky Corporation.

F. B. WARREN was one of the initial members and vice-president in charge of distribution of the Goldwyn organization and also built the Associated Producers' distribution, of which he was general manager.

American Releasing Corporation is now opening its branch offices in 19 exchange cities, in charge of men of standing and ability. We will begin releasing nationally in late January, with pre-release engagements of productions of power and popularity. The first of these productions will be announced next week.

Screenings are now being held in many of the larger key cities of the United States. Without prior announcement, our first releases are now being taken directly to conveniently nearby cities and shown to you for booking. This is a policy of direct action instead of "talk."

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William Russell

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A drama of thrills and outdoors—

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WEEK in, week out, right straight thru the year, clean, wholesome comedies that you're proud to show to family audiences, that pull the crowds, that send them out with smiling faces.

SOLD you at prices that make you a big profit, promoted by paper that packs your house. What more do you want in an up-to-date comedy?

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UNIVERSAL
EXCHANGE
TODAY

LEE MORAN
in
"The Straphanger"
"The Touchdown"

BABY PEGGY
in
"Sea Shore Shapes"
"A Muddy Bride"
"Get-rich-quick Peggy"

HARRY SWEET
in
"The Dumb Bell"
"Shipwrecked Among Animals"
"Horse Sense"

BROWNIE, THE WONDER DOG
"Brownie's Little Venus"—"Brownie's Baby Doll"—"Chums"

A hundred laughs
—that's a
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Released thru Universal

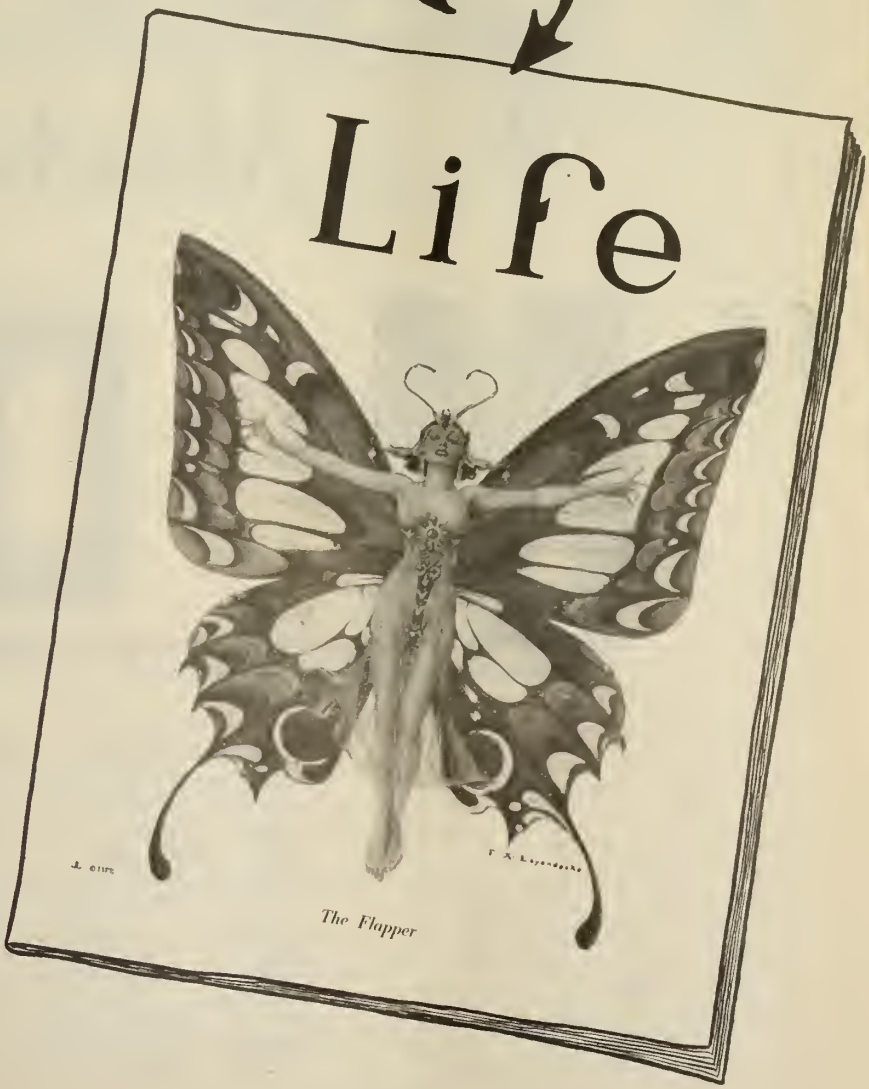
The good things of Life

One reel real laff every week!

What names!
Charles Dana Gibson
Coles Phillips, Maxfield Parrish
F.X. Leyendecker, George Ade
Walt Mason, Wallace Irwin
Meredith Nicholson,
Don Marquis!

What class!
Pretty girls ~ Snappy lines
Novelty plastique ~
Riotous cartoons!

Oh, Boy!!
What a LIFE-saver
for any show!



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Mack Sennett's

presentation of

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It is not necessary to contract in order to secure the picture for. "Molly O" is available his affiliation. You can book

Read these telegrams:

WACO, TEXAS,
JANUARY 5, 1922

ASSOCIATED FIRST NAT. PIC., INC.
6-8 West 48th Street,
New York City.

Just closed most profitable week's engagement since opening of our Strand Theatre, which has been about a year ago. I want to truthfully state that "MOLLY O" did the work against two of the biggest pictures of the year—"WAY DOWN EAST" and "QUEEN OF SHEBA."

ABE LEVY,
Strand Theatre.

YOUNGSTOWN, OHIO.
JANUARY 9, 1922.

H. A. BANDY,
First National Exhibitors Co.
Film Exchange Bldg.
Cleveland, Ohio.

If I had my week's seating capacity at my disposal yesterday, I am sure there would not have been an empty seat. That tells how many were eager to attend the "MOLLY O" opening.

J. W. TRUNK,
Dome Theatre.

We Told You "Molly O" Was Greater

Distributed Through Associated First National Pictures, Inc.

MARKET

with **Mabel Normand**

Directed by F. Richard Janes

L Y O"

for any group of productions that you have all been waiting to any exhibitor regardless of this picture singly and alone!

Read these telegrams:

EAST ST. LOUIS,
JANUARY 18, 1922.

MACK SENNETT PRODUCTIONS,
Capitol Theatre, New York, N. Y.

Few pictures stir an audience to a pitch of enthusiasm. Mack Sennett has produced such a picture—human, wholesome, entertaining—"MOLLY O" is just what the public wants, just what they will gladly pay the price for and leave the theatre with more kindly feelings toward both exhibitor and producer. May you send us many more as good. A huge success at the Majestic.

H. G. REDMAN,
Majestic Theatre.

KANSAS CITY, MO.
JANUARY 10, 1922.

Mr. E. M. ASHER,
Capitol Theatre Bldg.,
New York, N. Y.

"MOLLY O" opened Sunday at Liberty to phenomenal business in spite of depression in Kansas City. Pictures like this are life savers to the exhibitors, and despite depression "MOLLY O" will make money for exhibitors in large or small communities. CONGRATULATIONS.

SAM HARDING,
Liberty Theatre.

Than "Mickey"—Now We've Proved It!

Released on the Open Market—Available to All Exhibitors

THE BIG SHOW

Free Advertising Accessories

As soon as you have booked First National Week apply for free accessories at your nearest exchange.

WEEK'S COMING

A Solid Week of First Nationals Will Put You on the Map for a Year!

Join in the Grand National Exhibition—Great Stars Finest Photoplays

HERE'S A LIST TO PLAY:

Norma Talmadge in "Smilin' Through"

Constance Talmadge in "Polly of the Follies"

John M. Stahl's "The Song of Life"

Jackie Coogan in "My Boy"

Selig-Rork's "The Rosary"

J. L. Frothingham's "Shattered Idols"

Marshall Neilan's "Penrod" with Freckles Barry

Richard Barthelmess in "The Seventh Day"

John Emerson-Anita Loos' "Red Hot Romance"

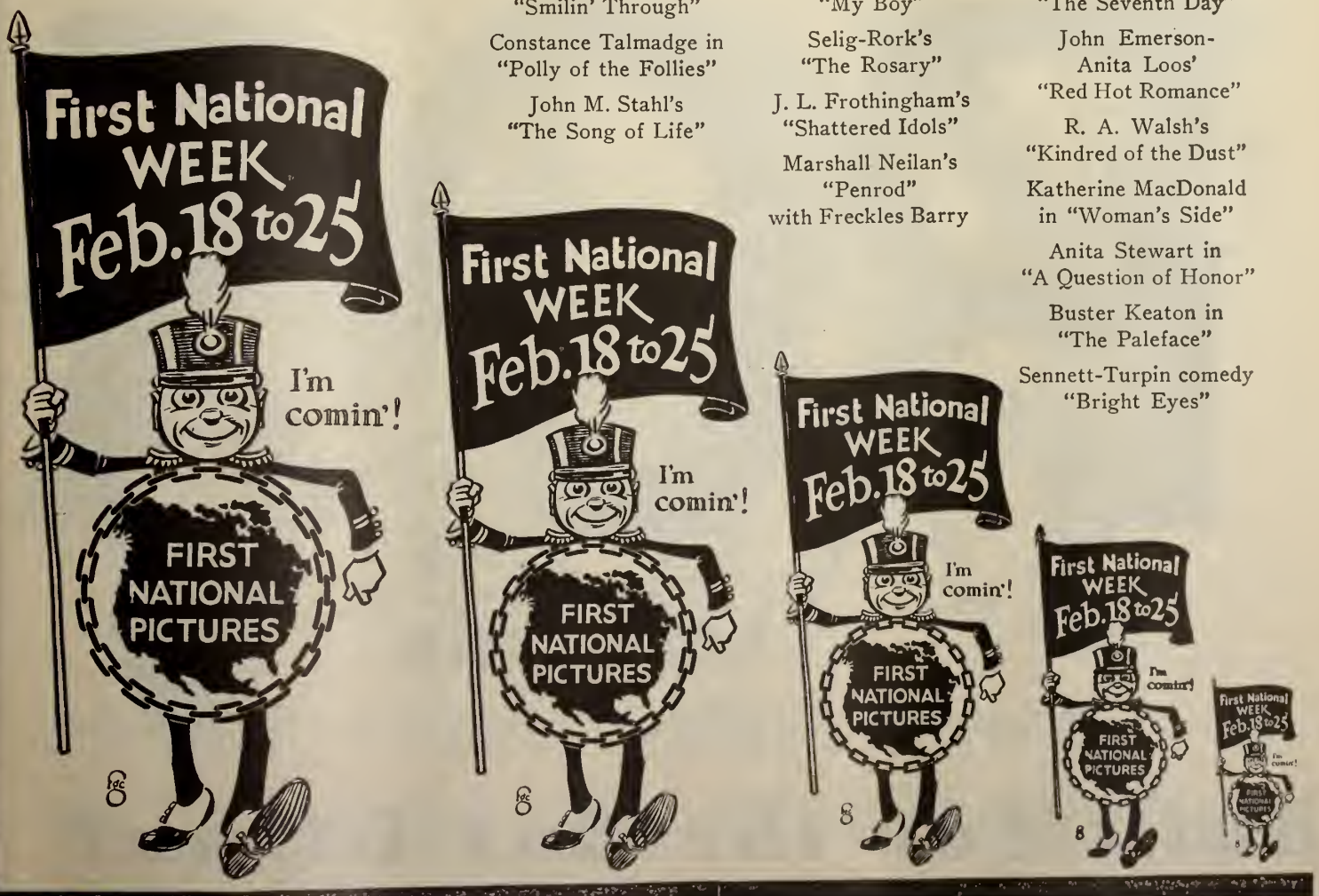
R. A. Walsh's "Kindred of the Dust"

Katherine MacDonald in "Woman's Side"

Anita Stewart in "A Question of Honor"

Buster Keaton in "The Paleface"

Sennett-Turpin comedy "Bright Eyes"



It's a Truly Great

Another Big One

The kind that makes your box office happy.

The kind that sends your patrons away satisfied.

The kind that brings them back to your theatre again.

The kind that builds up permanent patronage.

The kind that spells real money.

Selig-Rork present

Jane Novak
as the girl who sacrifices love.

Robert Gorden
as the boy who will not understand.

Dore Davidson
who loves mankind more than money.

Bert Woodruff
as Cap'n Mather, the grand old man.

Built For the Box Office!

A First National Attraction

Audience Picture!

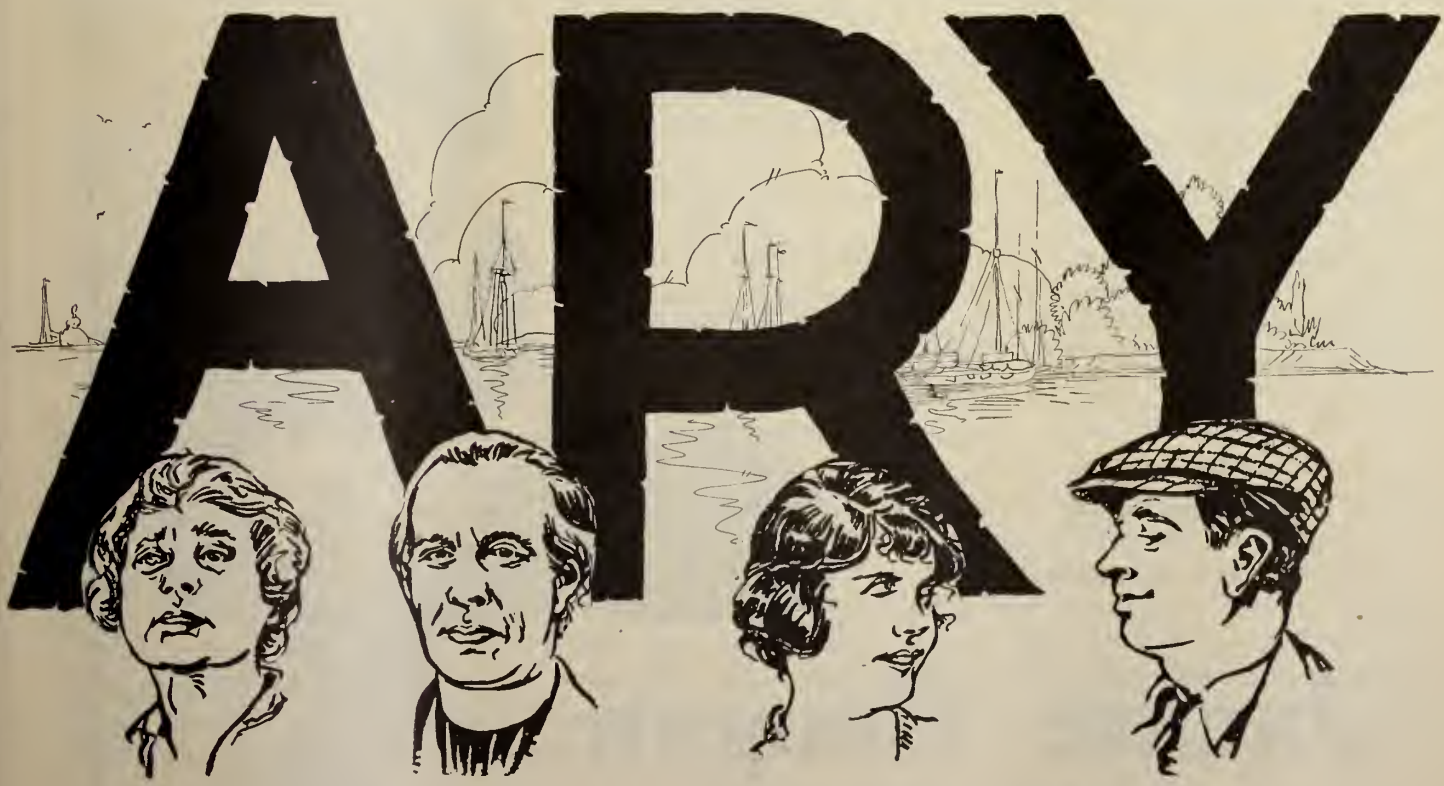
Love—Pathos—Thrills

FINE CAST—FINE PRODUCTION

With all the elements that give it the same world-wide appeal as the song and play.

Original story by Bernard McConville

Inspired by theme of the play by Edward E. Rose; Directed by Jerome Storm; Photographed by Edward Linden; Technical Director Gabe Pollock.



Eugenie Besserer as the widow who learns to kiss the cross.

Lewis S. Stone as Father Brian Kelly.

Mildred June as the foolish sister.

Wallace Beery as the coward.

Watch It At First Runs!

There'll be a Franchise everywhere

Franchise Holders—You can strengthen your local standing by driving home the fact that your franchise gives absolute ownership in your community of a steady supply of the finest pictures from the greatest stars. A SOLID WEEK OF FIRST NATIONAL WILL DO IT!

Jackie Wins Every Heart!

Read the Papers:

WINS EVERY HEART

"Jackie's best role. His art is an art alone. There could not be another actor of that superb genius. He holds a place in the heart of the world no living being can equal."—*Chicago American.*

YOU MUST SEE IT

"See 'My Boy.' Get into the theatre quick, and you're lucky if you get a seat."—*Chicago Tribune.*

JACKIE'S BEST PICTURE

"It's a bright and original creation. Jackie's best picture."—*Chicago News.*

ONE OF YEAR'S BEST

"Show me another boy—or man—who can for six reels keep your attention glued to his every move. There ain't no such animal. The picture will sit in the seats of the mighty in 1922."—*Chicago Herald Examiner.*

TOUCHES THE HEART

"Adorable little Jackie Coogan touches human heart strings in an extremely sympathetic role—a vibrant heart drama. Jackie was never more lovable."—*Los Angeles Herald.*

A REAL STAR

"Jackie proves he has climbed the heights to stardom. He carries an audience with tears and laughter through the entire picture. Lovable and striking characterization. Nothing has been done by a child actor that can approach it. Jackie achieves a triumphant progression through every reel."—*Los Angeles Examiner.*

DON'T MISS IT

"If your sweetheart doesn't like Jackie in 'My Boy,' send back his ring. There's something wrong. Jackie is lovable, irresistible. His registering of joy, pathos and humor is faultless. A play no one should miss."—*Los Angeles Record.*

JACKIE IS DELIGHTFUL

"Some kid! Jackie is delightful. He displays a remarkable precision in depicting emotions."—*Los Angeles Express.*

Speaking of

Sol. Lesser's presentation of

Jackie Coogan

In "MY BOY"

Directed by Victor Heerman and Albert Austin

A FIRST NATIONAL ATTRACTION

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE World

FEBRUARY 4
1 9 2 2

Organized Gloom

WE met a man the other day who was sporting a new diamond in his five dollar necktie. It was a neat stone and its sparkles drew our attention. "Fine," we observed, "has your lodge made you a present or did you get it for Christmas from the wife and kiddies?"

"Oh, no," said the man, "I bought it yesterday. Just picked it up because I took a fancy to it."

"You're lucky," said we, "business must be improving."

He looked at us and winked good naturedly. "You're on, aren't you?" he ventured, "you're not paying attention to this gloom stuff, are you? Oh, we had a falling off in the Spring and Summer, but, good Lord, the bank roll is still pretty fat and things are coming fine!"

"But you have been saying right along that business was so bad that you'd have to close down!"

"Sure! I don't want the other fellow to think I'm getting too much, or it'll make a difference in prices. I want to be the poor guy who is starving to death and thereby kid the other guy. You're wise, aren't you?"

We confessed that we laid no claim to great wisdom but we were glad to be told.

After we parted, each on his own way, we felt like calling for a showdown all along the line and asking each man who showed the gloom sign to prove his claim of approaching bankruptcy or stop making a poor mouth.

Figures secured from official reports, facts obtained personally by our own men in all sections of the country show that business is far better than any one business had a right to expect owing to the general readjustments following the greatest war in the history of the world. Investigation has shown another thing. Our business is on the rise and this goes for all but a few exceptional cases where special conditions are responsible.

Based on information in hand we predicted some time ago that the season beginning after the holidays would not only return to the peak but would ride to new records because of the large number of really great box office attractions that are now available.

By this we did not and do not mean that all the producers are going to get fat with money because all of them are not. Those that have good pictures and are not afraid to advertise them will make money. Those who have poor pictures were never so bad off as now because of the competition of show quality.

We didn't mean either that all exhibitors in the land would grow corpulent in the box office because they won't. But those who use show judgment in picture selection and give their exclusive attention to their business, will prosper and prosper handsomely. The day of the gloom spreader is over. The day of the enthusiast who has the courage to step out and go after business success is here. In fact it has never really been away.

Arthur James

High Spots in the Week's News

STATE rights companies are threatened with bankruptcy as the result of an Internal Revenue Commission decision that sales may be taxed at the rate of 5 per cent. The commission has granted a thirty-day delay to the Christie Company, against whom it made complaint as a test case, so that a defense may be entered. The I. P. D. A. will spare no effort to convince the commission that the collection of such a tax would be unconstitutional and illegal, and the N. A. M. P. I. is expected to co-operate. Every independent is reported as ready to spend his last cent in the fight.

* * *

All is ready for Will H. Hays to assume command of the new producers and distributors organization, with one detail missing—the organization. A tentative body has Mr. Hays under contract for a period of three years, but additional signatures await the formal launching of the association. Pathe, Vitagraph, W. W. Hodkinson, Arthur S. Kane and Associated First National had not signed at the hour of going to press.

* * *

The attempt of Canon Chase, of Brooklyn, to convince a Senate committee that the film industry should be investigated meets with about as much success as the remembered attempt of a canine friend of boyhood days to masticate fresh maple syrup cooled in the snow. Rover's jaws got all stuck up so that he couldn't even bark.

* * *

A good looking woman may be all **dolled** up by the best modistes on Fifth avenue, but if there isn't much gray matter under her bobbed auburn locks she won't rate up with the class in the field, tired business men to the contrary. Following the same line of thought, William deMille declares that the story should not be subordinated to the spectacular in films. It's a case of brains and story versus clothes and scenery.

* * *

Here's a pertinent question: Why **don't the** "depravities" of the films affect the morals of censors? That's what Rupert Hughes wants to know. How can censors, says he sarcastically, remain pure and virtuous watching these terrible movies they say are being made? Well!

* * *

By the arrest in Portland, Me., of one Leon Gorman, described as a distributor's agent, the N. A. M. P. I.'s Film Theft Committee claims to have cleared up the theft of a large quantity of film, mostly of Metro origin. It is estimated that the distribution of the film would have cost the industry $500,000. William Pearson, of Chicago, has been given three to seven years at hard labor in connection with another theft.

* * *

Motion picture players are anxiously awaiting a response from Sarah Bernhardt to their invitation that she be guest of honor in a national celebration of the tenth anniversary of the first big feature picture featuring a stage star. The "Divine Sarah" appeared in this film.

* * *

T. Hayes Hunter is denied his application to restrain Hodkinson from distributing "The Light in the Clearing," on which he claims a legal lien. The New York Supreme Court ruled that Hodkinson bought the picture in good faith, and that Hunter can collect damages through another source.

The important C. G. Binderup suit vs. Omaha Film Board of Trade et al. over an alleged refusal to supply him with films after the board found him guilty of bicycling, is still awaiting a decision in the St. Louis United States Circuit Court of Appeals. One may not be made for several weeks.

* * *

The time draws near. New York State exhibitors are on the qui vive. Again we say that the Albany convention promises to be a great affair both in a business and a social way. And in attendance.

* * *

The Realart studio in Los Angeles is no more. Now it's the Wilshire studio, Jesse L. Lasky having renamed it. Directors George Fitzmaurice and John S. Robertson are coming from London to produce there.

* * *

The distributing division of the N. A. M. P. I. has decided to inaugurate Film Boards of Trade and the Hoy Reporting Service in nineteen distribution centers of the Eastern and Central states.

* * *

The exact language of a quotation about "There's nothing new under the sun" is evading the old bean. But you get the idea. Innovation and unique are two much misused words. However, Selznick is entitled to its claim of something new in connection with new style subtitles for its news reel. They look like clippings out of newspapers.

* * *

Once more the hum of motion picture machinery will be heard in the recently vacated Realart offices at 469 Fifth avenue. W. W. Hodkinson has rented them for the corporation which bears his name, as it's been growing so rapidly that the present headquarters in the Harriman National Bank building aren't nearly big enough.

* * *

These sour-faced pessimists who pay $3.30 for a theatre ticket, complain about the H. C. of L. and cry bad business; these guys who are color blind when a cloud gets a bit silvery around the edges — well, these folk are going to get a shock when they read First National's announcement this week about a multitude of films just completed, in production or planned for early "shooting." J. D. Williams, it appears, started examining the cloud's lining some time ago.

To the Man Who Books the Show

ROTOGRAVURE section of eight pages weekly giving in pictures what the new and coming productions are.

The pictures tell the story in the way you want it told—they tell you the facts.

It's about to break in Moving Picture World and it will be a weekly service to the man who uses his own judgment in booking the shows for the theatre.

Wait for it!

Watch for it!

You won't want to miss it!

Canon Chase's Attack on Films Fizzles Under Examination by Senate Committee

Senators Shortridge and Ashurst Criticise Brooklyn Clergyman's Declaration. He Wants Regulation Rather Than Censorship of Pictures—Industry to Oppose Investigation at Later Hearing

By CLARENCE L. LINZ

SENATOR SAMUEL M. SHORTRIDGE (Republican), of California, and Senator F. Ashurst (Democrat), of Arizona, forming the subcommittee of the Senate Judiciary Committee appointed to consider the advisability of making a probe of the film industry, did not seem much impressed with the testimony offered by the Rev. William Sheafe Chase, chairman, motion picture committee of the Society for the Prevention of Crime; W. H. Field, who claimed to be representing the American Legion, or even Senator Henry L. Myers (Democrat), of Montana, author of the investigating resolution.

Canon Chase presented a copy of his "Catechism on Motion Pictures in Interstate Commerce," on which he made his case. He declared that he was not seeking censorship but rather regulation. Senator Ashurst declared himself against both censorship and regulation, but said he would vote for any bill that would put in jail any man which a jury declared to be guilty of putting out a picture actually detrimental to public morals. He was willing to leave that to a jury, but not to put in the hands of two or three men the power to say what should and what should not be displayed on the screen. He was not willing to give such power to anyone; he expressed the belief that such power would be abused, and, further, censorship and regulation as proposed was but a further encroachment on the rights of the people.

Ashurst an Intent Listener

Senator Ashurst was greatly interested in the activity of Canon Chase. He listened intently to all the clergyman said and questioned him at some length on various phases of the testimony. He declared that what was sought in the way of censorship and regulation was too much like that censorship which prevailed in England 250 years ago, in the days of the Stuarts when there were star chamber proceedings that deprived men and women of life and liberty .

In opening his testimony Canon Chase referred to the hearings by the House Committee on Education in 1915, when, he said, the entire committee reported in favor of the censorship bill then pending before it, but which was not advanced by the House; to the action of that committee during the succeeding Congress when eleven members were for and five members against the censorship bill; the cinema investigation carried on by the National Council of Public Morals of Great Britain in 1917, and in the same year, the investigation made by the New York Legislature's joint investigating committee, resulting in legislation vetoed by Governor Whitman; and to the Chicago investigation, a report on which was made in 1920 recommending a censorship ordinance for Chicago.

Registers Most Impressions

"These investigations have not been thorough enough, I feel, to meet all the needs," declared the witness. "There is a very great feeling of need of more efficient regulations of the morality of the motion picture. It has been brought out that 87 per cent. of our impressions come through the eye, that 7 per cent. come through the ear, 2 from the touch and 1 per cent. from the smell; 87 per cent. of our education comes through the eye."

He stated that the commissioner of education, in a public speech, said that a larger factor of education of our people is the motion picture. The witness contested this on the ground that 20,000,000 people attend picture exhibitions every day, but there are 17,000,000 children and youths in the day schools and colleges of the nation. He added that experiments have been made by persons interested in visual education, and that it was shown that among classes of people of equal intelligence, one thought by a teacher orally, the other taught by motion pictures, the latter, when both were subjected to a written examination, made the better showing.

Quotes Brady's "Threat"

The witness called attention to the following statement contained in his self-styled catechism:

"Mr. William A. Brady, president of the National Association of Motion Picture Industry, issued the following threat to the Chicago Motion Picture Commission, which, appointed September, 1918, issued its report in September, 1920, favoring a city censorship ordinance.

" 'The reason you will not attempt this thing with the newspapers is because you are afraid of them. Up to date the motion picture business of the United States has had no religion and no politics and I will issue to you now a warning from the motion picture industry of the United States that they propose to use the wonderful power in their hands and they are going into politics and perhaps you will pay a little heed to them after they get into politics.' "

Senator Shortridge inquired if that statement was not made before Postmaster General Hays was secured to serve the industry.

Dr. Chase declared that the "New York Motion Picture Industry" engaged Fiorello G. LaGuardia to conduct a political campaign before the primary on September 13 and the fall election, for the repeal of the New York control law. "They promise to use their screens to assist the election of all candidates for the Assembly who will promise to vote for the repeal and threaten to defeat all who refuse to do so," he said.

An Alleged Conversation

The witness related a conversation which he said he had with Mr. Brady concerning the passage of the Massachusetts law. " 'We do not want a law,' said Mr. Brady, ' we want a gentleman's agreement. We promise to put on good pictures and we will put them on provided the governor will veto this bill,' and he was asking me to back this gentleman's agreement, and he said, ' I have just been through the West. I have visited six legislatures. I have said to them that if they would defeat this censorship law or fail to pass it, if we did not give them good pictures within a year I would go there myself and advocate motion picture censorship,' and he said that with a view to getting my consent for a gentleman's agreement.

"I replied to him something like this," and Canon Chase retold a discussion he had with a representative of the liquor interests on the question of prohibition where, he said, a similar request has been made, and where the maker of the promise to make the saloons better was unable to do so. The witness declared that it is not possible to make the regulation regulate.

The senators were told that when the film men appeared before Governor Miller at a hearing, asking for a veto of the New York bill, they made an official statement showing the control of the industry which, in itself, in his opinion, would justify the subcommittee in making a report in favor of an investigation. It was the statement of Harris D. H. Connick of Famous-Players, stating that if Messrs. Fox and Loew and the Famous Players were to withdraw their support

(*Continued on page* 486)

Sarah Bernhardt Invited to Be Guest of Honor at Anniversary Celebration of First Feature

LEADING stars, directors and authors, representing the entire film profession in Hollywood, have cabled Sarah Bernhardt in Paris, inviting her to come here as guest of honor in a national celebration of the tenth anniversary of the first big feature picture featuring a stage star.

The cablegram, which was addressed to the famous actress at the Sarah Bernhardt Theatre, Paris, follows:

"We as representatives of American motion picture art invite you to visit America to be honor guest in nation-wide celebration of tenth anniversary of feature motion picture. This invitation is in recognition of fact that you were first, as you have been greatest artist, to lend your genius to establish motion pictures as art. Your example ten years ago in creating 'Queen Elizabeth,' first feature picture, gave this new art impetus which has carried it to its position as most important entertainment of world. Your appearance on speaking stage always has been inspiration to drama."

The invitation was signed by the following: William de Mille, chairman; Rex Ingram, Wallace Reid, Mary Pickford, Gloria Swanson, Anita Stewart, George Melford, Douglas Fairbanks, Agnes Ayres, Guy Bates Post, William S. Hart, Penrhyn Stanlaws, Maurice Tourneur, Elinor Glyn, Betty Compson, Norma Talmadge, Dorothy Dalton, William D. Taylor, Constance Talmadge, Jack Holt, Theodore Kosloff, Douglas MacLean, Clayton Hamilton, Mary Miles Minter, Clara Beranger, Bebe Daniels, Buster Keaton, May McAvoy, Constance Binney, Pauline Frederick, Theodore Roberts, John M. Stahl, Thomas Meighan, Charles Chaplin, Rudolf Valentino, Richard Walton Tully and June Mathis.

Would Ban All Sunday Shows

Backed by the Lord's Day Alliance, a bill was introduced in the New York State Assembly at Albany this week, which, if passed and signed by the governor, would end all Sunday picture shows. The bill was introduced by Assemblyman Clarence W. Hausner, of Schuyler county, a Republican. It provides that no picture shows shall be held on Sunday if an admission price is charged. Any person aiding in such exhibitions by posters or advertisements, or any person owning or leasing a building in which such a show is held, would be guilty of a misdemeanor.

In addition to all the rest, every such exhibition would, of itself, annul any license which might previously have been obtained.

There is slim chance, however, of the bill getting anywhere, for Speaker H. Edmond Machold, of the Assembly, has said that such bills would not be considered during this session.

Bill to Amend Law

A bill was introduced in the New York State Assembly this week to amend the New York State Motion Picture censorship law by making mandatory, instead of permissive, as at present, the issuance of a permit by the motion picture commission, for pictures intended solely for educational, charitable or religious purposes.

Celebrates Anniversary

The first anniversary of the Stanley Theatre, a magnificent $2,000,000 edifice erected by the Stanley Company of America at 19th and Market streets, Philadelphia, will be celebrated the week of Jan. 30.

Awaits Decision in C. G. Binderup Suit Against the Omaha Film Board of Trade

A DECISION in the $720,153 damage suit of Charles G. Binderup, Minden, Neb., theatre owner against Pathe Exchange, Inc., and other members of the Omaha Film Board of Trade is not anticipated for several weeks. Attorneys argued the matter before the United State Circuit Court of Appeals in St. Louis January 17 and 18, Judges Sanborn, Garland and Trieber being on the bench.

The case, which is perhaps the most important ever tried so far as the system of renting moving picture films is concerned, resulted when the Omaha Film Board of Trade sought to punish Binderup for a stated violation of the rules of the organization, it being alleged he bicycled film. In addition to owning theatres in Minden, Blue Hill, Alma, Bloomington and Upland, Neb., it is said he furnished film service to other theatres under the name of the Binderup Circuit.

Binderup, in filing suit for $240,051 in the United States District court at Omaha, alleged that he was found guilty of "trumped up" charges by the film board, and that the action of the organization ruined his business. As his action was brought under the anti-trust statutes, judgment would have been for thrice the amount prayed, or $720,153. On June 11 last the district judge instructed the jury to find for the defendants. Binderup immediately appealed.

Albert Reinheb Heads Motion Picture Salesmen

The Motion Picture Salesmen, Inc., held its semi-annual election Tuesday afternoon at the Hotel Astor, and elected the following officers:

Albert Reinheb, Metro, president; L. Lawrence Baren, Pioneer, first vice-president: Mathias Kahn, Warner, second vice-president; Richard Gledhill, Famous Players, recording secretary; E. C. Bullwinkle, Metro, financial secretary; Louis Weinberg, Selznick, treasurer; L. Lawrence Baren, Pioneer, historian and publicity; Joseph Lee, Famous Players, sergeant-at-arms. Trustees, Ben Roman, Goldwyn; Jesse Levine, Famous Players. Directors, Herman Kram, Arrow; Richard Gledhill, Famous Players; Meyer Soloman, Selznick; Ben Roman, Goldwyn; Ben Rapaport, Pioneer.

A theatre party, supper and dance will be held on February 4, when the newly elected officers will be regularly installed, and the members, together with their wives and sweethearts, will be guests.

Lower Electricity Rates Sought by New Yorkers

Following its plan to readjust the prices of everything that goes into the conduct of a motion picture theatre, in its desire to keep them open, the New York Theatre Owners Chamber of Commerce, at its last meeting, decided to attack the existing electric light rates now prevalent in its territory. President William Brandt, in appointing a special committee to petition the Public Service Commission for a reduction of rates, pointed out that the picture theatre is one of the most important consumers of electricity, and that in some cases rates have nearly doubled.

There are six companies directly affected by the campaign. They are the New York Edison, United Electric Illuminating Company, Brooklyn Edison, Queens Edison, Public Service Company of New Jersey and Richmond Light and Railroad Company.

Statistics have been gathered which show that the price of coal, which is the principle ingredient in the manufacture of electricity, the cost of supplies and salaries of all employes have been very materially decreased, so that a reduction in electric rates would not work a hardship upon the companies. Assurances of cooperation have been received from practically every civic organization in Greater New York.

Finish Detailed Plans For Convention; Instructions Are Issued to Delegates

FOLLOWING a day which Charles L. O'Reilly, president of the Motion Picture Theatre Owners of New York State; Samuel I. Berman, executive secretary, and W. H. Linton, treasurer, spent in Albany conferring with members of the Albany Theatrical Managers' Association, announcement was made that all detailed plans had been completed for the coming state convention of exhibitors in the Capital City. While there, President O'Reilly said that the convention would take action towards securing better shipping facilities for films, the adjustment of film prices, that the year's legislative program would be outlined, that the matter of uniform contracts would come up for action, and that the question of giving preference in the way of bookings to small town theatres over churches and schools would also be considered.

The state officers plan to arrive in Albany some two or three days in advance of the opening of the convention. As soon as the delegates reach Albany, they should go direct to the Hotel Ten Eyck and to an information desk on the mezzanine floor, where they will find Secretary Berman. Here they will register, receive their badges, hotel reservations and such information as they desire.

Business Begins at Noon

The business session will open immediately following the arrival of the Empire State Express on Tuesday noon. In the meantime, however, all exchanges having booths must have the decorations in place; in fact, President O'Reilly is notifying the exchanges that these booths must be completed not later than the evening preceding the opening of the convention. All booths have been sold.

Following the opening of the convention, there will be a meeting of the executive committee, and later on special committees will be announced.

All of Wednesday will be given over to business. Sessions will be held in the hotel ballroom. On the night of February 15, a ball will take place at the State Armory. It has been decided to announce all stars who will attend the ball not earlier than four or five days before the convention, the Albany Managers' Association believing that such procedure is the best in order that those attending the ball may know for a certainty the stars who will be there. A New York decorator has charge of the decorations of the Armory for this function.

May Film the Ball

Stars will make their appearance at 10 o'clock on the night of the ball. There is a plan on foot to have motion pictures taken at the ball and shown similar to the procedure which was successfully carried out at the Hotel Astor ball. Tickets for the ball went on sale last Monday in many places in Troy, Schenectady and Albany. Slides advertising the ball will be sent out the first week in February to all houses within a radius of 100 miles of Albany. It is expected that at least 6,000 will attend.

In connection with the banquet, which will be held at the Hotel Ten Eyck on the concluding night of the convention, Frank Tierney, former secretary to ex-Governor Martin Glynn, and now connected with Fox Productions, will write the songs.

The special women's committee, which will look after all members of their sex attending the convention, has been busy during the past week in arranging its program of entertainment. Letters are being sent to all exhibitors in the state urging them to bring their families.

To Invite Sweet

The list of speakers at the banquet will not be announced for another two weeks. Thaddeus Sweet, former speaker of the New York State Assembly will be invited to address the banqueters.

The Albany Chamber of Commerce is distributing 10,000 booklets throughout the state advertising the convention.

In order to take care of all exhibitors desiring hotel reservations, the local association has just sent out postals to all exhibitors in the state asking them to use a return attached postal and inform Samuel Suckno as to their wants.

George Roberts, president of the local association, was overjoyed last Saturday at the receipt of a letter from William Brandt to the effect that the Theatre Owners Chamber of Commerce of New York was coming to the convention on a special train. This means that there will be the biggest delegation present from the Chamber ever attending any convention in New York State.

Reduced Rates for Convention Throng

Persons planning to attend the New York State exhibitors' convention next month will receive reduced rates over the New York Central lines if they follow the procedure outlined. When they purchase their ticket to Albany they should notify the ticket agent that they are attending the convention and desire a certificate. Should any ticket agent be without instructions on the issuing of certificates, exhibitors should get a receipt for the ticket they purchase, and this will be validated the same as a certificate by a representative of the New York Central at the convention.

A one-way ticket to Albany should be bought at the full price. Arriving at Albany, the person should present his certificate at the Hotel Ten Eyck for validation. This validation will enable the holder to return home at half fare.

Increase in Number of Companies Incorporated

There was a decided increase in the number of motion picture companies incorporating in New York state during the past week, according to advice from Albany, when nine companies filed papers in the secretary of state's office, noting an aggregate capitalization of $135,000. Included in the number formed during the past few days were the Joseph M. Schenck Productions and the Talmadge Producing Corporation, each capitalized at $10,000, and having as directors N. M. and Joseph Schenck and Bert Nayfack, of New York City. Other companies incorporating, with the amount of capitalization and directors, were:

E. R. Champion Distributing Co , $10,000, E. R. Champion, Elizabeth Huber and Joseph Forster, New York city; Variety Sales Corporation, $10,000, M. R. Weinberg, William Rakoff, New York, Reuben Weinberg, Brooklyn; Third Avenue Motion Picture Theatres Company, $20,000 and the Highclass Motion Picture Theatres Company, $20,000, each having the same directors in G. W. and Ruth Anson, and Harry Frankel, of New York City; Projection Rooms, Inc., $5,000. Dave and Marie Narcey and William Kamean, New York; The Elmwood of Penn Yan, Inc., located at Penn Yan, $50,000, H. C. Morse, W. M. Patteson, C. B. Briggs, Penn Yan.

Two Orchestras in One Picture House

The theatre with two distinct orchestras has become an established fact in Canada. This is the Allen Theatre, Winnipeg, which boasts a concert orchestra under the leadership of Charles Manning and a jazz organization under the baton of Harold Green. Both are house orchestras, permanently employed, and they alternate for features and comedies, as well as special musical offerings.

Chase's Attack Fizzles

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from any pictures, the pictures would fail.

Dominated by Small Group, He Says

"There was the most significant statement of the absolute control by four or five men," declared the witness. "If you take that along with the point I am making—their entrance into politics—you can see what four or five men can do.

"Is it not a dangerous thing when four or five men can control the screens of America; when you realize that these four or five men have engaged the Postmaster General of the United States, who knows politics—at least of one party—to be the manager this fall, and you realize that the killing of the report of this committee is one of the tasks assigned to him, the tremendous importance is brought to your attention. He is selected because of his executive ability, but it seems quite curious that it should happen to be the ex-chairman of the Republican committee that is asked to manage this part of this important, significant business."

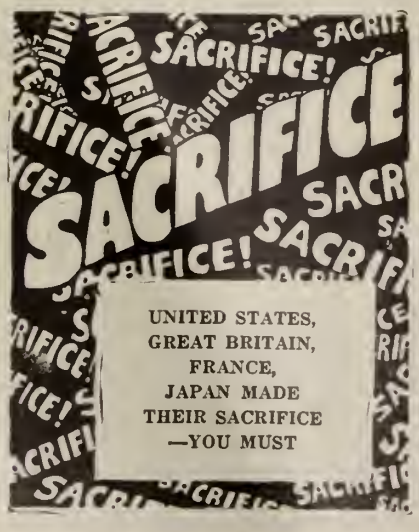
He pointed out that eight days after Senator Myers introduced his bill the Federal Trade Commission "brought charges against" various enterprises in the industry, and he suggested to the committee that it extend an invitation to the commission to testify before the committee.

Shortridge Humorous

Senator Shortridge is fast becoming famous in the Senate for his ability to think quick and fast and bring forth a funny remark that will better illustrate his point than a sober argument of great length. Canon Chase was dilating or what it would be possible to do with the screen; how it could be made to operate against the interests of any possible candidate.

"Well," said the senator, "you can adopt the remedy I did in California. Get up a film of your own and sweep them off the earth."

"But could you get the theatres to exhibit it?" wondered the witness.



"Certainly," responded the senator, "hence I am here."

The witness declared that controlling interests were seeking forty key cities in which to own theatres; then all of the other theatres in the territory of each of these will want to run the pictures that are successful in the theatres in the key cities, whereupon control of the theatres of the nation will be acquired.

Senator Ashurst declared that upon the argument of the witness, everyone who enters politics would have to be investigated. He pointed out, humorously, that the newspapers had entered politics, and suggested that one Californian owned lots of newspapers.

"Common Morality"

"How can you have freedom of expression if we in Congress create a bureau that tells 100,000,000 people what they shall see on the screens?" inquired the senator. "Somebody must say what shall and what shall not be thrown on the screens."

"This is the thought," replied the witness. "There is a general moral law in the United States. At least we have what is called the common morality. The law provides everywhere that that law shall not be violated by the morality that is taught on the screen. Motion pictures are outraging the morals of the country."

It was suggested that Tarkington Baker be called before the committee. It was charged that he was responsible for the agreement entered into between the N. A. M. P. I and Mr. Hays.

Dr. Chase declared that he does not recommend censorship but regulation and the bill which he recommends is more liberal than the New York law. Senator Shortridge suggested that the committee must consider the power of Congress to enact such legislation. He seems inclined to agree with the industry that motion pictures are entitled to the same degree of free speech as the newspapers.

The only picture referred to during the hearing was "Foolish Wives." The witness referred to adverse criticisms of this in reviews. He also declared that one of the duties of Mr. Hays will be to meet the charges of the Federal Trade Commission.

Myers Waxes Prophetic

Senator Myers, author of the resolution calling for an investigation, predicted that it will not be very many years before a majority of the states enact censorship laws. He said that there is a growing sentiment among the people for such legislation.

In answering the claim that the screen would be used as a medium to influence people in one way or another, Senator Ashurst declared that the almond growers of the West and the cotton producers of the South were doing everything possible to secure protection from foreign importations—and that he was for them. Senator Myers declared that the screen situation was becoming unwholesome.

Senator Shortridge declared that "the right to express thought by way of pen and pencil or quill is a natural inherent right; the right to express thought by impressing it upon paper is a natural inherent right. That is our conception and that is the law of this Republic. Now, as suggested, we have the natural inherent right to speak our thoughts, write our thoughts with pen, express our thoughts by impressing them on a bit of paper and circulating it. For the violation of that right unquestionably we can be punished and are punished by local laws in respect of slander and libel, and under municipal laws, of obscene, indecent language.

Refining Censorship

"When you speak of censorship, it means something or nothing. It is a regulation of a certain kind. It is controlled by a certain thing. It is a thing of government for the subject matter, namely, moving pictures. Now, it is claimed there is a Constitutional right in the states to exercise that control, and it will doubtless be claimed that the government has control in the District of Columbia, and, perhaps, interstate commerce traffic, but whether it be municipal, state or federal control, it means that the government shall control the industry we have in mind and say what pictures shall be exhibited and what pictures shall not be exhibited. That really is the issue."

It is to be remembered that witnesses had declared that it was not censorship but regulation that was desired, and Senator Shortridge removed the mask.

Senator Ashurst entered his opposition to pre-censorship. He declared that he would support a bill that would make it a crime to throw certain pictures on the screen. He named a number of things that would go to make a picture unfit for exhibition, and in support of his contentions he said that the newspapers now have the power to print the things complained of, "but they know that a jury of twelve men would absolutely convict them and send them to the penitentiary. That restraint we have found to be a good thing. Now, it seems to me if we set up a censorship it just climbs. We all go to one man to see what we can print. John Smith may say that Charlie Chaplin pictures should not be shown because he does not like comedy and claims that the pictures have no merit."

So Lamentably Weak!

This did not appeal to Senator Myers and he sought to go on with his own argument, and later Senator Ashurst declared he would hate to believe that we are so weak as a nation that we cannot view pictures without having our morals contaminated.

Both senators, in comparing the screen and the press, held the opinion that the men charged with censoring could exert a greater control over the industry than could the industry itself. If the industry gets too big, combines and seeks to do things illegal, there is relief for the public in the anti-trust laws. Senator Ashurst

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Hodkinson Takes Over Realart Offices; Eight-Year Lease Begins on February 1

MARKING another milestone in its phenomenal business expansion of the past six months, the W. W. Hodkinson Corporation, now recognized as one of the most important distributors in the industry, leaves the present headquarters in the Harriman National Bank building on Fifth avenue, where its offices have been located for four years, to take over on February 1, the former executive office of Realart Pictures Corporation at 463-9 Fifth avenue. The lease was signed on January 19, and dates from February 1, 1922 to February, 1930, a term of eight years.

The W. W. Hodkinson Corporation was organized and incorporated on October 31, 1917. In November of the same year executive offices were established on the third floor of the Harriman National Bank building at 527 Fifth avenue. As a result of the continued expansion of the Hodkinson interests these quarters soon became too crowded, and several months ago additional office space was taken on the fifth floor of the Guarantee Trust Building, 522 Fifth avenue, where the accounting department and offices of the purchasing agent are located.

A few months ago, however, it was realized that even this additional amount of space did not afford sufficient working room for the rapidly expanding company, and with the establishment of the Hodkinson branches in November, it became apparent that larger quarters would have to be acquired at once. At that time, however, no other Fifth avenue building offered a solution to the problem.

When the first announcement was published that the Realart offices were to be abandoned negotiations were immediately opened for their acquisition by Hodkinson. The deal has been pending for several weeks, but was definitely closed and the lease signed last Thursday. The arrangement includes all office fixtures, desks, filing cabinets and two of the latest type Simplex projectors.

The new Hodkinson home office occupies the entire fourth floor of the building at 463-9 Fifth avenue and for the first time since its incorporation Hodkinson will have its own projection room and sufficient space to accommodate the large staff of home office executives and employes without undue crowding. The projection room in the new Hodkinson offices has the longest "throw" of any private projection room in the city, it is said, and the seating arrangement consists of luxurious over-stuffed divans and arm chairs.

The individual private offices are elaborately appointed. President Hodkinson's office, which is located on the Fifth avenue and Fourtieth street corner, has four windows and the walls and ceiling are made of built-in ash panels. The desk which was specially made to match the other woodwork in the room is said to have cost a large sum, while in one corner of the room there is on old Jacobean table imported from England at a cost of nearly $2,000.

The general manager's office, which will be occupied by O. F. Munroe, is equally luxurious and contains a second Jacobean table to match the one in the president's office. The chairs are of overstuffed leather, and the floor, as in Mr. Hodkinson's office, is covered with heavy blue velvet carpet.

Three other executive offices are arranged on the Fifth avenue side of the building, each of which is luxuriously and tastefully appointed. Additional offices are arranged on the Fourtieth street side and along the side facing a large open court on the north. The projection room is located in the center of the floor space. One of the most imposing rooms in the entire suite is the reception hall. The walls are panelled in walnut and the furnishings are massive over-stuffed divans and arm chairs, while the floor is covered with a double thickness of soft grey velvet carpet.

Every friend of the Hodkinson organization is invited to call and inspect the new headquarters. In all probability an official house-warming will be held when President Hodkinson returns from his visit to the West Coast.

Lasky Changes Name of Realart Studios

Several changes in studio personnel were announced this week in Los Angeles by Jesse L. Lasky, in charge of the production of Paramount pictures.

The Realart studio, announced Mr. Lasky, has been renamed the Wilshire studio, to distinguish it from the Lasky studio.

Frank E. Garbutt, until now manager of the Realart studio, has been appointed special technical advisor to the Paramount production department and will be in charge of all the company's laboratory work in Los Angeles and New York.

Victor H. Clarke, formerly manager at the Long Island studio, has been appointed manager of the Wilshire studio.

Recall Fitzmaurice and Robertson from Europe

Jesse L. Lasky has announced in Hollywood that George Fitzmaurice, who has been producing for Paramount in Europe, will go to California and that both he and John S. Robertson will operate at the Wilshire Paramount Studio (formerly the Realart Studio) taking with them their entire technical staffs.

SCENES FROM "MISSING HUSBANDS." A METRO PRODUCTION

NEW EXHIBITOR ROTOGRAVURE SERVICE MEETS WITH INSTANT APPROVAL

GOLDWYN:
"I am very glad that you are going to inaugurate a roto section."
—*Howard Dietz.*

ASSOCIATED EXHIBITORS:
"A section which will create exhibitor interest."—*J. R. Green.*

UNITED ARTISTS:
"I think it is a good idea."—*Charles E. Moyer.*

PATHE EXCHANGE, INC.:
"It is a splendid move."—*Joseph P. Reddy.*

W. W. HODKINSON:
"Great! When do you start?"—*George B. Gallup, Jr.*

ASSOCIATED FIRST NATIONAL:
"100 per cent. approval."—*C. L. Yearsley.*

SELZNICK:
"Offering co-operation."—*Randall Bartlett.*

EDUCATIONAL:
"A corker! For it 100 per cent."—*J. W. O'Mahoney.*

WARNER PICTURES:
"Splendid idea. Every co-operation."—*Eddie Bonns.*

KINETO COMPANY OF AMERICA:
"Am glad YOU are doing it."—*Fred E. Baer.*

FAMOUS PLAYERS-LASKY:
"Approves idea."—*Jerome Beatty.*

AMERICAN RELEASING CORP.:
"A distinct service to the trade."—*Fred B. Warren.*

METRO:
"Most constructive innovation in any trade paper."—*J. E. D. Meador.*

VITAGRAPH:
"Very good idea."—*Ben Conlin.*

Meets with 100 per cent. approval.

We will start this eight-page rotogravure section soon, giving the exhibitor a better idea of the pictures to be offered and an excellent lobby display.

MOVING PICTURE
World

The oldest and newest trade paper in the field

Bronx Exhibitors Install Officers Recently Elected

Following his re-election for the ninth consecutive time, John J. Wittman was for the tenth time installed as president of the Bronx Motion Picture Theatre Owners' Association at a banquet held Monday evening, January 25, at Daubert's club rooms in the Bronx.

At the same time, the following officers were also installed: John C. Bolte, vice-president for the third time; Henry Cole, executive secretary for the ninth time; Henry Suchman, treasurer for second term; Edward Falter, Morris Sussman and Isadore Rothman as trustees, and William Wilson as sergeant-at-arms.

The esteem in which this organization is held by the city and Bronx officials was shown by the presence of Justice Robitzek of the Municipal Court, District Attorney Edward Glennon, Judge William E. Morris, Surrogate Schultz, Justice Peter A. Shields, Assistant District Attorney Quigley, Frank Fitzpatrick of the Board of Water Supply. All of these gentlemen thanked the Bronx organization for its assistance and co-operation, several stating that its attitude was largely responsible for their election. Many of these gentlemen spoke against censorship.

Another guest whose presence spoke well for the standing of the Bronx Exhibitors was John Hyland, superintendent of the Bronx Children's Society, who thanked the Bronx exhibitors for their fine co-operation as a body in working with the society and city officials in seeing that the laws regarding the admission of minors is lived up to.

As a token of the esteem in which the officers are held by the organization, John Wittman was presented with a fine folding fishing rod, Mrs. Wittman with a beautiful floor lamp, Henry Cole with a handsome suit case, John Bolte and Henry Suchman with gold fountain pens.

Chase's Attack Fizzles

(*Continued from page* 486)

pointed out that during the pendency before the Senate of the League of Nations legislation and now, under the presence of the Four-Power treaty, if there were censorship in the land, the powers in control of the government could prevent the appearance of all publicity that was not in keeping with their views.

The senators quizzed Canon Chase as to the nature of the assistance rendered Governor Whitman by the screen—they wanted to know if he considered that immoral. He sought to sidestep that issue by declaring that was simply an incident of the control of the screen. It was brought out that the press and other mediums are used to further the aspirations of political candidates in the same way.

Field a "Knocker"

W. H. Field—who later told the Moving Picture World correspondent, when asked where he came from and what his interests were, that he had "knocked around a lot" and that he was simply speaking for the American Legion—urged upon the committee that there was great need for regulation of the industry. He said that some time ago the Legion had attempted to have local officials act against pictures imported from Germany, which he classes as propaganda pictures which distorted American history but without success. The senators told him it would have been possible to secure injunctions against the pictures in any and every city in which they were exhibited, but this did not seem satisfactory to the witness.

In closing the session, Senator Shortridge announced that the subcommittee would be willing to give another hearing later to those who might be opposed to the Myers resolution, and Canon Chase said he would present some names of persons who would desire an opportunity to join with him in favoring the probe.

A Big Constructive Thing

AFTER seeing the first two numbers of the Official Urban Movie Chats, which is issued in conjunction with the Motion Picture Theatre Owners of America, we are of the opinion that the organization has done no more far-reaching and constructive thing for itself, for its industry and for the public.

Editor Charles Urban has demonstrated again his ability to make things tremendously interesting, and we extend to him, as well as to the Theatre Owners, our congratulations. The W. W. Hodkinson Corporation, which is releasing the series, is in for an extra run of big business, if we are any judge of attraction values.

Preceding the first number is a declaration of principles and a new and a really constructive slogan, which reads: "For the Good of All." This has a positive quality and an acceptable flavor, and it in no sense suggests defense or warfare. The declaration of principles reads:

DECLARATION OF PRINCIPLES
THE
MOTION PICTURE THEATRE
OWNERS OF AMERICA

Realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constrictive plan:

FIRST: To encourage in every way possible the production of clean, wholesome and optimistic films.

SECOND: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

THIRD: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

AND LAST: To do our part to the full measure in helping to re-establish a healthy condition throughout our country.

MOTION PICTURE THEATRE OWNERS
OF AMERICA

The material for entertainment runs the gamut of human interest. It is instructive, entertaining and rich in appeal. It educates without making the spectators feel that they are in a school room.

The second number is of the same high quality and character as the first, and there seems to be every reason to expect the succeeding numbers will be equally fine.

President Harding's endorsement is used importantly, but briefly, and the concentration is on the instructive and entertaining elements. We venture the opinion that the Movie Chats will do more than any other one influence that has appeared, to better the screen's position before the public and to really help the American people immeasurably. The Theatre Owners have hit the right thing in the right way, and they are entitled to every praise for this accomplishment.

ARTHUR JAMES.

MOVING PICTURE World

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Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

TO celebrate the tenth anniversary of the birth of the feature moving picture Sarah Bernhardt, the greatest actress in the history of the drama, has been invited to visit the United States during the month of March. It is significant that the greatest of all actresses should have been the first to appear in a picture of feature length and scope. Old timers of ten years' standing will recall Mme. Bernhardt in the role of Queen Elizabeth, a character which she portrayed with extraordinary skill. Today the production would not seem pretentious, but it served to awaken those interested in the screen to its possibilities for entertainment that was more than novelty. As we look back at this picture and recall its run at Daly's Theatre in New York, we are reminded of the astonishment of the public. Few men and women of that ancient time—for ten years is almost a century in moving pictures—had any real conception of the screen's greatness until this picture was presented. There was some resentment on the part of the old line dramatic critics who could not see their way clear to regard the screen as either an artistic or a permanent institution.

The screen owes a great debt to Mme. Bernhardt, and it is to be hoped that she will be able to accept the invitation to be present at this anniversary celebration. It is an event of great consequence. All of the industry should join in bidding her welcome.

Canon William Sheafe Chase, the Brooklyn ecclesiastical nuisance to the moving picture business who has so much time on his hands that he can journey to legislative halls to advocate the medieval idiocy of censorship, met with a gratifying contact of good, common sense in Washington on Wednesday. Appearing before a committee that was considering whether or not the moving picture industry should be subjected to a Congressional investigation, he found worthy men of dignity and importance who told him that they did not believe in censorship at all, and men also who doubted whether censorship effected a cure of any evil whatever. The good Canon has had such fine holidays in Albany that the treatment he received in Washington seems almost rude. A big frog in a little puddle he found himself dwarfed by the senatorial intelligence of Washington. We realize that these are harsh words, but they are the truth.

Victor Shaprio of Pathe has been elected head of S. Rankin Drew Post of the American Legion, succeeding Lieut. Commander Wells Hawks, who is again in active service. S. Rankin Drew Post is of all the legion units the one nearest the heart of the moving picture and stage folk, and the happy choice of Lieut. Shapiro is a source of satisfaction to our industry. A man of enthusiasms, modesty and fine abilities he is a credit to us and we shall regard him as the screen's representative in his new position of honor.

New and Very Beautiful!

WARREN G. NEWCOMBE has contributed an absolute novelty to the screen in his thousand feet of the beautifully contrived "Land of Love's Dreams." He has demonstrated that the surface of picture possibilities has only been scratched and that the field of endeavor is limited solely by human imagination. Exquisitely painted things are mingled with live figures—to produce a charming and withal an exciting dream of a young man who visits the exalted temples of fancy, journeys on to the dome of Heaven itself, and on the magic barge of phantasy is carried to the brink of destruction. The entire thing engages the sympathy, astonishes the senses and compels the enthusiasm of the spectator. Its titles are its only weakness, as these seem to have been done by one who had the soul for grandeur, but who had not learned how to write. The titles do not rise at all to the sublime beauties of the Newcombe achievement, yet this is so really an achievement that the picture is great despite them.

We believe theatres everywhere will heartily welcome this new and lovely thing, and we extend our hearty congratulations to Mr. Newcombe for having done something worth while.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

First National Has Multitude of Films Completed, in Production and Planned

Independent studios and stars releasing their photoplays through First National were never busier than they are at this moment, the company announces. Not one studio is idle and at some, such as the United, Thomas H. Ince's, Mack Sennett's and Louis B. Mayer's three and four companies are working at the same time.

The independent studios have recently shipped to the New York offices of First National two Mack Scnnett comedies, one of which features Ben Turpin and is titled "Bright Eyes." The other is a two-reel Sennett comedy, still unnamed, featuring Billy Bevan and Mildred June.

R. W. Walsh's "Kindred of the Dust," a dramatization of Peter B. Kyne's novel, also has been finished recently and has received a pre-view at the Ritz-Carlton in New York City. Marshall Neilan's film version of Booth Tarkington's "Penrod" in which 'Freckles' Barry plays the title role, is also completed.

In the cutting and editing rooms of the studios there are now a number of big productions which will be ready for release in a few weeks. Katherine MacDonald's "Domestic Relations" is being prepared and final titles will be inserted this week. Anita Stewart's "The Woman He Married" also is being cut and edited. J. L. Frothingham has "The Man Who Smiled" almost completed. At the Thomas H. Ince studio four photoplays—"Jim," "The Hottentot," "Skin Deep" and "Bellboy 13"—are getting their final grooming before shipment to New York.

Two Ray Films

In the cutting rooms at the Ray Studio both "The Deuce of Spades" and "Smudge" are being edited. "The Deuce of Spades" will be finished this week. At Buster Keaton's new "twin-six" studio "Cops," his latest comedy, has been assembled for shipment, while in the Mack Sennett cutting room the final splicing of "For Love or Money," formerly "When You Leave Home," is being done.

In New York, Richard Barthelmess' latest production, "The Seventh Day," has been filmed and editing is well under way.

Plays that have been on the verge of production for many months are now actually under way. Maurice Tourneur is in the midst of "Lorna Doone" and J. Barker Read, Jr., is completing "Pawned." Another production, Richard Walton Tully's "The Masquerader," the making of which had been postponed for sometime, is now begun. Allen Holubar also is busy again. His new production is "The Soul Seeker," starring Dorothy Phillips.

Talmadges Busy

At the Louis B. Mayer Studio, John M. Stahl is completing the filming of "One Clear Call" and Anita Stewart is busy on the dramatization of Countess Barcynska "Rose O' the Sea." At Mack Sennett's Studio, "On Patrol," the fourth Billy Bevan-Mildred June comedy, is in the making and Mabel Normand is working at top speed in "Suzanna," her romantic drama of early California life. Ben Turpin is a sort of Toonerville trolley conductor in some scenes of his latest two-reel comedy, "The Robin's Nest."

At the United Studios both Norma and Constance Talmadge are busy. Constance finished "The Divorcee" on January 17 and Norma is now well started on the interiors of "The Duchess of Langeasis." Katherine MacDonald has started another picture, as yet untitled. Charles Ray has chosen his cast for a new play.

In Continuity Form

There are several photoplays being cast into continuity form now at the various studios for future production, among them Thomas H. Ince's "Someone to Love," "The Desert Fiddler," "Wooden Spoils" and "Finding Home." Katherine MacDonald's scenario staff is preparing "Conquer the Woman" and Marshall Neilan will do "Fools First" next.

Barthelmess Busy

In the East, Hope Hampton is appearing in "The Light in the Dark," while Richard Barthelmess is busy on "Sonny." Charlie Chaplin also is hard at work at his La Brea avenue studio, but the title and plot of his next production remains a dark secret.

Summing up, it looks as if 1922 will be one of the busiest years the producers and stars releasing through Associated First National ever had.

Many First Run Contracts Are Signed for "The Four Seasons"

"The Four Seasons" has been in preparation for national release for the last few weeks and the period of grooming is almost over.

Contracts for first runs are being made in all the major cities of the country by the branch exchanges of the W. W. Hodkinson Corporation, which is distributing the nature-classic for the Kineto Company of America, Inc.

The interest excited by the pre-release run in New York has spread all over the country. An idea of how picture-goers are looking forward to its coming is given by a comment in the Portland (Me) Press-Herald of January 18. The motion picture editor of that paper wrote:

"The Four Seasons" will be distributed generally beginning next month. This is good news because it means that it probably will receive the earliest possible showing in Portland. It has received excellent notices in New York by even the most blase critics.

This enthusiasm is as strong on the part of exhibitors as it is on the part of the public.

In a few cities the pre-release idea carried out at the Rialto in New York has been duplicated. One of these cities was Baltimore where it played at the New Theatre.

It is expected that "The Four Seasons" will sweep the country. Wherever it plays it is proving that the motion picture public really wants the high-quality product; that it is all wrong to underestimate the intelligence and appreciation of the picture going public.

Among the prominent theatres that will play "The Four Seasons" in the very near future are Sid Grauman's Theatre in Los Angeles and the entire group of theatres on the Stanley circuit in Pennsylvania and New Jersey, with a pre-release at the New Karlton in Philadelphia.

Pathe Film Praised by Educators

In connection with reports received from all scctions of the United States of the enthusiastic public approval accorded to "White Eagle," the latest serial release starring Ruth Roland, Pathe has letters received from high educational sources warmly commending the picture for its freedom from objectionable features and for its absorbing dramatic, realistic and artistic qualities.

One of the letters was from Paul C. Stetson, of the Board of Education, Dayton, Ohio, and the other was from Mrs. A. J. Barnett, of the Central Council of the Parent-Teachers' Associations of Dayton and vicinity.

Larry Semon Finishes Vitagraph Comedy; A. E. Smith Praises it

After several weeks of hard work, Larry Semon has completed his newest Vitagraph comedy. It is said to be the most elaborate comedy ever made by Semon and comes under the category of a special production. Albert E. Smith, president of Vitagraph, Semon, and several members of his supporting company, saw the picture in the rough, without titles, just before Mr. Smith's departure for New York last week, and declared themselves more than satisfied. They were agreed that the result more than justified the extra time and money spent on the production. Lucille Carlisle is again seen as Semon's leading woman.

Just before the comedy was completed ground was broken for the new Semon studio on the Vitagraph lot.

"Monkey Shines" Is Now Finished

"Monkey Shines," a new Campbell Comedy, has recently been finished and delivered to Educational Film Exchanges for release. It presents a new youngster, Laurence Licalvi, in the principal boy role, while Doreen Turner has the chief girl part.

"The Prodigal Judge"

Paramount Names Twelve for Simultaneous Booking During Anniversary Month

For the celebration of its Tenth Anniversary Month, starting March 5, Paramount has specially set aside twelve of its biggest productions as yet unreleased. The reservation of these subjects for day and date booking throughout the country at the outset of the month, says the Paramount statement, insures the best opportunity of the year to first-run exhibitors for registering the biggest month's receipts in their history. They are:

William S. Hart's "Travelin' On," a typical western drama, Hart being the author. It was adapted and directed by Lambert Hillyer and photographed by Joe August. Ethel Gray Terry is leading woman.

George Fitzmaurice's "Forever," adapted by Ouida Bergere from George Du Maurier's novel "Peter Ibbetson," and the play of the same name. It has shown for weeks at the Criterion Theatre, New York. Elsie Ferguson and Wallace Reid are co-starred. The balance of the cast includes Elliott Dexter, George Fawcett, Montagu Love and Dolores Cassinelli.

Wallace Reid in "The World's Champion," adapted from the stage comedy, "The Champion," by Thomas Louden and A. E. Thomas. J. E. Nash wrote the scenario and Philip E. Rosen directed. Lois Wilson plays opposite Reid.

Gloria Swanson in "Her Husband's Trademark," from an original story by Clara Beranger, with scenario by Lorna Moon. Sam Wood directed. Richard Wayne is leading man and Stuart Holmes, Clarence Burton, Charles Ogle, James Neill and Edythe Chapman are in the cast.

Wanda Hawley in a Realart picture, "Bobbed Hair," written especially for her by Hector Turnbull, scenarized by Harvey Thew and directed by Thomas N. Heffron. The cast includes William Carleton, William Boyd and Ethel Wales.

Cecil B. DeMille's big special production, "Fool's Paradise," suggested by Leonard Merrick's story, "The Laurels and the Lady." The story was written by Beulah Marie Dix and Sada Cowan. The all-star cast includes Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson, Julia Faye, Clarence Burton, Guy Oliver and Jacqueline Logan.

Constance Binney in "The Sleepwalker," a comedy of somnambulism by Aubrey Stauffer, directed by Edward Le Saint from the scenario by Wells Hastings.

Marion Davies in the Cosmopolitan's "The Young Diana," from the novel by Marie Corelli. The scenarist was Luther Reed and Albert Capellani and Robert G. Vignola combined in the direction. Forrest Stanley, Pedro de Cordoba and Harrison Ford are in the cast.

The four massive U.F.A. productions of the series titled "The Mistress of the World," directed by Joseph May and featuring Mia May. These productions are promised to set a standard hitherto unapproached in spectacular interest.

Selznick Names Eugene O'Brien and Elaine Hammerstein Features

Fannie Hurst's unique ideas on marriage, as promulgated not so very long ago, have been used by Lewis Allen Browne, Selznick scenarist, as the basis for "Why Announce Your Marriage?" starring Elaine Hammerstein.

This idea consisted of being married and retaining liberty of action, of a woman living apart from her husband, and coming and going as freely as if the couple remained single.

When the scenario was finished, Myron Selznick assigned Alan Crosland to direct the production and Mr. Crosland added some ideas of his own to the scenario. Playing opposite Miss Hammerstein is Niles Welch and an effective supporting cast has been provided, including Arthur Housman, Frank Currier and Florence K. Billings.

In the screen version it is announced that the Hurst idea has been considerably elaborated with adventures and side issues which add to the interest and suspense.

Another Selznick production which is now completed is "The Prophet's Paradise," release date being set for February 10. Eugene O'Brien is the star with Sigrid Holmquist, known as the "Swedish Mary Pickford," playing opposite. Lewis Allen Browne prepared the scenario from a magazine story by C. S. Montagne, the action centering in Constantinople.

The picture gets its title from a fictitious slave market invented by Turkish crooks as a means of robbing tourists. O'Brien appears as a Yankee traveler disguised as a Turkish prince and rescues an American heiress.

The supporting players include Arthur Housman, Bigelow Cooper, Arthur Donaldson, Joseph Burke and Nora Booth.

"Glorious Fool" Is An Amusing Romantic Comedy

Picture patrons who remember "It's a Great Life," made by Goldwyn from Mary Roberts Rinehart's story, "The Empire Builders," will find equal pleasure in her new Goldwyn's "The Glorious Fool," scheduled for release in the next group of pictures which the corporation is now getting ready for showing.

Throughout the romantic story of the wealthy young man who ended up, after a spree, in a hospital with but a few hours of life promised him by the physicians, married his nurse to cheat designing relatives of his fortune, and then got well, Mrs. Rinehart has interwoven the human, natural comedy which she imparts to all her stories whether on the stage, screen or within the covers of books.

Helene Chadwick and Richard Dix are featured in "The Glorious Fool" and continue in it the excellent team work which made "Dangerous Curve Ahead" so delightfully different from any other motion picture. Miss Chadwick as the young probationary nurse who is persuaded into marying Billy Grant on his deathbed and then finds herself with a strange husband when he recovers, does some very fine and amusing acting in the picture.

Others in the cast are Kate Lester, Vera Lewis, Lillian Langdon, Otto Hoffman, Theodore von Eltz, John Lince, Frederic Vroom and George Cooper.

MacDonald's Next

For Katherine MacDonald's next production for Associated First National, B. P. Schulberg, president of Preferred Pictures, has engaged the following well-known screen players: Nigel Barrie, Charles Gerard, Charles Clary, Mona Kingsley and Ethel Kay.

The story is an original, temporarily titled "Friday to Monday," by Charles Logue. Chet Withey will direct.

"The Infidel," another product of the Logue typewriter, recently completed but not released, gives every preliminary indication, according to everybody that has had a chance to preview it, of being one of the outstanding film triumphs of the current year.

Exhibitor Passes Along a Tip; Small Towns Like "The Sheik"

James V. Chest, proprietor of the Capitol Theatre, Canajoharie, N. Y., has "cleaned up" with George Melford's Paramount production, "The Sheik." In this town of less than 2,500 Mr. Chest played three days at advanced prices, and was so elated over the results that he wrote the following unsolicited letter to M. W. Kempner, manager of Paramount's Albany exchange:

"The writer very seldom indorses any picture. However, I feel that I am in duty bound to say something regarding 'The Sheik,' which I recently played. To start with, I wish to say that the small exhibitor who is afraid to play this picture because it is costume, is making a big mistake in not booking as soon as he can.

"As a rule, small-town folks are not strong for the costume picture. However, 'The Sheik' is different because it is human, the characters are fine and there is the greatest photography I have ever seen. When I played this feature at my Capitol Theatre, even the hard-boiled western fans came a second time to see it. I ran 'The Sheik' three days, whereas my ordinary run on big pictures is two days, and on the third day my theatre wasn't half big enough to accommodate the people.

"The small-town man had better book this as soon as he can, for it sure spells money at the box office. Besides, no great amount of advertising is necessary. I did not even have a herald. A few posters, the trailer and the local newspaper did the job."

Has Much Action

"A Game Chicken," which Bebe Daniels has just completed as a Realart picture for famous Players-Lasky Corporation, is heralded by the producers as providing the greatest variety of action of any production in which this vivacious star has appeared.

"Lotus Eater" Opens Theatre

"The Lotus Eater," the John Barrymore production personally directed by Marshall Neilan, which was held over for a second week at the Capitol Theatre in New York, after it had established new attendance records on the opening day, was chosen as the initial feature of the new Capitol Theatre in Detroit, a John H. Kunsky house, which opened January 12.

Three Premieres for Stahl Film

"The Song of Life," a John M. Stahl production, released by First National, is to have three simultaneous premiere showings the week of January 23. It has been booked for that period by the managements of the Grand Opera House and Liberty Theatre in Pittsburgh, and the Victor Theatre of McKeesport, Pa.

Lane Begins on New Fox Comedy

Lupino Lane, the famous English comedian and pantomimist who was recently signed to a contract by William Fox, has begun his first two-reel special comedy at the West Coast Studios under the direction of Jack Blystone. The title of the picture is "The Broker."

Chaplin Films at Victory Theatre

Evansville, Ind., had a real "First National" week when the Grand Theatre, a vaudeville house, featured Charles Chaplin in "The Idle Class" and the Victory Theatre, the home of First National, doubled the Chaplin film with Constance Talmadge in "Woman's Place."

Fox Completes "Monte Cristo"

William Fox has mysteriously made "Monte Cristo," with Emmett J. Flynn directing. Mr. Flynn brought the print on with him from the West Coast on his recent visit, and those who have seen it are enthusiastic. It will be released as a special. John Gilbert is the star and Estelle Taylor has the leading feminine role.

Universal Signs Harry Myers for Lead in "Robinson Crusoe"

Although the scenario and production departments at Universal City have been working for more than four months on the serial, "The Adventures of Robinson Crusoe," the cast has just been definitely selected. Julius Stern, who has been so busy with the details of the opening of "Foolish Wives" that he too had to take to his bed for a few days, has just announced the cast for the latest serial of the new type.

The definite selections were somewhat delayed by illness. He now announces, however, that Harry Myers, who has played with Universal fully half of his photoplay career, has been signed to play the lead, Robinson Crusoe. This selection is particularly happy, as he will endow the role with a wealth of humaness and humor. No one who saw his work in "A Connecticut Yankee" will doubt for a moment that he will make a wonderful Crusoe.

Mr. Stern was fortunate enough to sign Nobel Johnson for Friday. Others of prominence in the cast are Gertrude Olmstead, the Elks prize winning beauty; Joseph Swickard, who played a big role in "The Four Horsemen," and Gertrude Claire, who has just finished in an important part for "Human Hearts." Robert F. Hill will direct.

Selznick Offers Ince Film for Use Lincoln's Birthday

As an especially appropriate booking for the week starting February 12 the Selznick organization calls attention to the Ralph Ince presentation of "The Highest Law," a photoplay in which Mr. Ince plays the role of Abraham Lincoln. As Lincoln's Birthday falls on Sunday the holiday will be celebrated Monday, and this fact gives showmen two days (where Sunday shows are in order) to make a special drive on the Lincoln subject.

"The Highest Law" was produced in time for Lincoln's Birthday a year ago and was very generally played at that time, but there still remain hundreds of theatres where the Ralph Ince presentation will come as a new feature for the reason that it has not been played. Mr. Ince not alone stars in "The Highest Law" but he directed the presentation from his own assemblage of data bearing on the subject of Abraham Lincoln.

The story relates an actual incident in the Rebellion as touching directly upon the life of the great "War President." Ince has made a specialty of Lincoln interpretations, having also produced "The Land of Opportunity" when the Sleznick organization was co-operating with the Americanization movement that the late Franklin K. Lane inaugurated when he was secretary of the interior in the previous administration at Washington.

Gunning Signs Schertzinger and Wray Physioc's Product

Rumors of production news soon to be forthcoming from the Wid Gunning organization this week bore fruit in a definite announcement concerning two production units. Victor Schertzinger, it became known, is about to start work at Santa Barbara on the first of four special Victor Schertzinger Productions, while the news also became public that the Wid Gunning organization had signed for a series of four Wray Physioc Productions.

The first Schertzinger Production, on which work is about to start, carries the box-office title of "Dollar Devils." Concerning the Wray Physioc Productions the announcement states that the first, "The Madness of Love," is already completed, while the second is being edited.

Wid Gunning also has signed for a number of other independent productions which are now being edited and concerning which a definite announcement is expected next week.

Schertzinger already has three of the four stories which he intends to film. Of the three stories, two are the work of Louis Stevens and one is by Kenneth Clark. The fourth will be selected within the next few weeks. Cullen Landis, Joseph Dowling and other members of the cast have already been signed. Mr. Schertzinger will be assisted by John Stumar, one of the best-known cameramen in the business.

International News Supplies Views of Pope on Day of Death

A great news reel "beat" is claimed by the International News Reel Corporation for supplying Broadway theatres a few hours after the Pope's death with what are said to be the only and exclusive moving pictures taken of Pope Benedict XV. International, which claims to be the only news reel company ever to take moving pictures of a Pope or in the Vatican, recently obtained possession of the only other moving pictures of the Pope ever filmed.

At the same time that Broadway houses were being supplied with the Pope pictures, 300 prints also were being rushed by fast mail, aeroplane mail, courier and other means to exhibitors in other parts of the United States. These prints, each 500 feet in length, are a part of International News No. 7 released by Universal, and are being supplied to all users of the International News Reel service without added cost.

The celerity with which the pictures of the Pope were distributed Sunday is all the more remarkable owing to the fact that International was not deceived by the false report of Saturday afternoon but waited until absolute confirmation off the Pope's death early Sunday morning, before starting to work on the news reel feature. Laboratory workers of the Universal Fort Lee plant had to be called from their beds to begin the printing and cutting of the film.

Selznick Revives Talmadge Film

On February 20 "By Right of Purchase," sixth of the Talmadge revivals, will come to showmen through Select exchanges. Norma Talmadge is the star and the production was original at the time when Eugene O'Brien was her leading man. The Talmadge revivals are all furnished on new film, retitled and re-edited.

Coogan Completing Another Feature

While "My Boy," Jackie Coogan's latest production has been enjoying successful openings in the key centers and exhibitors throughout the country are planning campaigns for the feature when it arrives in their territories, the star, Jackie Coogan himself has been a very busy little fellow.

Jackie has been working hard on a new feature film. It is a plumber story with the starlet in the role of the plumber's helper. Like "My Boy," this new picture was filmed from an original story written for Jackie. Those who have seen portions of the film exhibited in the studio projection rooms claim it is a most worthy successor to the "My Boy" subject and if anything contains more comedy angles which is the proper thing for the next vehicle to possess in view of the serious role Jackie enacts in the "My Boy" film.

Sol Lesser, vice-president of the West Coast Theatres, Inc., and producer of the Coogan productions, announces that 1922 will be a rush year for the Coogan organizations. That there will be no letup in production is the prediction of Mr. Lesser. "We aim to have four feature pictures completed before the first of next year," says Lesser, "and during that time there is a possibility of Jackie making one of these four productions abroad," he added. Jackie's new production is still untitled. The feature is in full five reels length.

Priscilla Dean Is to Star in Universal's "Under Two Flags"

After spirited competition and negotiations extending over several months, John C. Brownell, eastern scenario editor of Universal, has just purchased the screen rights to "Under Two Flags," by Ouida.

Priscilla Dean has been greatly interested in the character of "Cigarette," the heroine in "Under Two Flags." And Universal realizing what Priscilla Dean could do in a part like "The Wildcat of Paris" has had in mind just such a role as "Cigarette" for Miss Dean. It is a delightful combination of spitfire, ingenuousness, eccentricity and dramatic intensity, it is said. Belasco saw infinite possibilities in "Under Two Flags" and when he presented it in 1901 with Blanche Bates and Maclyn Arbuckle in the principal roles it was one of the dramatic novelties and biggest successes of the season.

Fox Actress Comments on Work Abroad

Some interesting observations of production in foreign countries were related by Violet Merscreau, who recently returned from Rome, where she had been playing the Christian maiden in "Nero," which J. Gordon Edwards has just completed for William Fox.

"Making pictures in Rome," she said, "has both its advantages and disadvantages. The climate is perfect and the studios are fair. Our studio was the best in all Italy, but none of them has the perfect equipment that makes our American studios such a joy. But Mr. Fox did everything possible to contribute to our comfort, and it was a delight to work for him.

"I might give as one of the greatest advantages, my scenes with the players who spoke only Italian or French. I was the only American in the cast, and I found it somewhat disconcerting at times to have the director tell me to look tenderly at the leading man while I listened to his earnest protestations of love—disconcerting, I mean, when he would pour a perfect volley of Italian at me. I could not understand a word he was trying to say, and when I answered his passionate declaration in English he looked just as mystified."

New Fox Films Are Announced

Johnnie Walker and Edna Murphy, youngest of Fox stars, have just completed "Extra! Extra!" at the Fox Hollywood studio. The story is by Julian Josephson and was directed by W. K. Howard. "Elope If You Must" is the title of Eileen Percy's newest starring vehicle, adapted from a story by Joseph Poland and directed by C. R. Wallace.

William Fox has just purchased a novel as material for a coming picture by Tom Mix. The novel is "Free Range Lanning," by George Owen Baxter, and is a story full of action.

Under the title of "Iron to Gold," Dustin Farnum has begun work on a new picture at the Fox Hollywood studio. The story is by George Owen Baxter, and the adaptation for the screen by Jack Strumwasser. Margaret Marsh is leading woman.

Work Started on New Kineto Series

James A. Fitzpatrick, who produced the series of "Great Authors" for the Kineto Company, is already at work on a new Kineto series to be based on "Great Statesmen."

Work has gone forward on a number of subjects; among them George Washington, Benjamin Franklin, Alexander Hamilton and Thomas Jefferson of the Revolutionary Period; James Monroe, Daniel Webster and Abraham Lincoln. Other contemplated subjects are James C. Blaine, Grover Cleveland, William McKinley, Theodore Roosevelt and Woodrow Wilson.

It is probable that in this latter group several substitutions will be made. There will be twelve subjects in the series, each being treated in a single reel.

Mr. Urban expects Mr. Fitzpatrick to finish the entire series by late spring or mid-summer and then will probably send him to Europe to carry out the idea among the European authors and statesmen.

Viora Daniel in "'Twas Ever Thus"

In featuring Viora Daniel in the latest comedy he has completed for Educational release, "'Twas Ever Thus," Al Christie has moved her up the ladder along with Dorothy Devore, Bobby Vernon and Neal Burns, who alternately head the casts in the new Educational-Christie Comedies. Miss Daniel was with the Lasky company, playing leads before joining the Christie company.

"Boomerang Bill" Coming to Rialto

"Boomerang Bill," featuring Lionel Barrymore, will be presented by Hugo Riesenfeld at the Rialto Theatre, New York, the week beginning February 5. It is a Cosmopolitan production released by Paramount. The original story was written by Jack Boyle. The picture was directed by Tom Terriss.

Pyramid Signs Betty Blythe to Star in "The Mayor's Wife"

Three important announcements were made for the motion picture trade this week by Walter E. Greene, president of Pyramid Pictures, Inc., of New York City.

The first is the signing of Miss Betty Blythe as star of Pyramid's third super feature and the fact that Kenneth Webb will direct this spectacle. "The Mayor's Wife," from the pen of Anna Katherine Greene, will be the starring vehicle for Miss Blythe. Production will commence in about three weeks at the Whitman Bennett Studios in Yonkers, which has been taken over by Pyramid.

The second item of interest is the announcement that Ray C. Smallwood will commence casting at once for "The Queen of the Moulin Rouge," from the pen of Paul M. Potter. Monte Blue has been signed to play the male lead in this all-star production.

The third announcement is that "My Old Kentucky Home" is almost ready for the trade. Plans are being made for its New York showing. Sigrid Holmquist, Monte Blue, Lucy Fox, Arthur Edmund Carew, Frank Currier, Julia Swayne Gordon, Matthew Betz and Billy Quirk comprise the all-star cast in this production, which the producers expect to be one of the hits.

Critics and Public Approve Arliss in "Ruling Passion"

Unanimous approval from the reviewers for the New York newspapers and frequent outbursts of spontaneous applause from capacity audiences at the Strand Theatre, marked the Broadway premier last Sunday, January 22, for George Arliss in "The Ruling Passion," second of the Arliss film productions for United Artists.

"The Ruling Passion" showed to capacity from the beginning of the very first performance to the very end of the last. There were hundreds who stood up all through each showing, and many other hundreds who were turned away because of a lobby that was jammed by still more hundreds waiting and struggling to get inside.

Enthusiastic comments of those who had seen the incomparable Arliss in his new, entirely different and wholly delightful role of the humanitarian in this whimsical comedy drama, as they filed out, only served to whet the desire of those who were waiting to get inside, and made them the more determined to wait till they could get in.

"Bride's Play" Drew $24,000 During Week's Run at Rialto

In offering "The Bride's Play," starring Marion Davies, Cosmopolitan Productions announces that it wishes the exhibitors to know that this picture rolled up the big total of $24,169 45 during its week's presentation by Hugo Riesenfeld at the Rialto Theatre, New York. The proof of the value of the production lies in those figures because they demonstrate that Mr. and Mrs. Public like "The Bride's Play" and like it with enthusiasm, Cosmopolitan Productions states.

"The Bride's Play" is a successor to Miss Davies's previous popular release, "Enchantment." The original story appeared in *Hearst's Magazine*. The author, Donn Byrne, also wrote "The Woman God Changed," which was one of the most successful pictures of last season, according to statements from Cosmopolitan Productions.

Sennett's Latest Has Been Finished

After months of concentrated effort on the part of Mack Sennett, the final touches have been put to "For Love or Money," his latest achievement. This is listed as the second Sennett feature for release through Associated First National.

The film is an original story of love, romance and adventure, and was directed by F. Richard Jones, with an all-star cast headed by George O'Hara and Kathryn McGuire. The others are Noah Beery, Ethel, Grey Terry, Billy Bevan, Mildred June, Ben Deely, Dot Farley, Robert Cain, Herbert Standing and Eddie Gribbon.

Broke Records

Completed returns on the results of the holiday drive of Century Comedies show that sales from the different exchanges more than doubled their previous high records. Gratifying co-operation was given Julius Stern, president of Century.

The returns alone on the special bills for children featuring the Brownie and Baby Peggy series were notable. This is true not only in the United States but in Canada as well.

New Exchange

The Associated First National chain of exchanges has been augmented with a new office in Butte, Mont., created to take care of the rapidly increasing amount of business in that state. It is located at 114 West Granite street and Charles W. Koerner, a salesman, who has been covering Oregon for the Portland exchange, has been installed as manager.

Mr. Theatre Owner
or Manager
See Page 490 for
An Announcement of
Interest to You

SCENES FROM "THE BROADWAY PEACOCK," STARRING PEARL WHITE. A FOX PRODUCTION

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AT last the independent producing and distributing forces present a solid front. Of that there need be no doubt. The action of the Independent Producers and Distributors Association this week in immediately taking steps to fight the intentions of the Internal Revenue Commission to collect a five per cent. rental tax is convincing proof that the State Rights faction of this industry has finally organized itself. And this is as it should be. There has been altogether too much talk and too little action. The slogan of every State Rights concern should be: "Say it with action." We have direly needed action—and now that we have it, let all hands confine this action along lines that will best serve the trade in general.

ON page 483 is a complete report of the program adopted by the I. P. D. A. in its fight against imposition of the rental tax on State Rights sales. The article contains also a resume of the case of Christie Company versus the United States Internal Revenue Commission. Every State Rights producer, distributor and exchangeman should read it. The future of our business is at stake. Collection of the tax would bankrupt the trade. It would undo all the good that has been accomplished in the past year and a half. There is an issue involved that effects every man in this business. If ever State Rights men have fought this is the time when they should fight their hardest. The very existence of the State Rights producer, distributor and exchange is threatened.

THE trade is unanimous in its contention that the imposition of such a tax on State Rights sales is unconstitutional and illegal. The Internal Revenue Commission thus far has gone on record as believing otherwise. Christie Comedy Company has been granted a delay of 30 days to file arguments against the imposition. That is merely a detail of procedure. There should be no stalling, no patient waiting to see what the Commission will do. Now is the opportune time to fight. No effort should be spared to fully convince the Commission of the injustice of its intentions. It has been suggested by some that action be delayed until the present case has been decided. Trained legislative attorneys believe otherwise.

HARRY G. KOSCH of the Independent Producers and Distributors Association, has announced that he will ask leave to intervene in the case. And the issue involved is of sufficient importance to the trade in general to warrant such action. Mr. Kosch, like many others in this branch of the industry, is convinced that drastic and immediate action must be taken on all issues threatening to jeopardize the interests of State Righters. His timely move in calling a special meeting of the I. P. D. A. deserves commendation. It demonstrates the spirit of the I. P. D. A. And it's a display of the spirit that cannot help but win.

IMPOSITION of the tax will ruin a flourishing market. Even the most prosperous of our State Rights concerns will be put out of business if this tax is collectable. If need be the fight will be carried to the United States Supreme Court for final adjustment. State Righters are not the only ones involved. The entire industry will be affected if the interpretation now placed on the act is kept in force by the Commission. The distribution end of the entire industry will be called upon to dump millions of dollars into the treasury of the United States.

THERE should be co-operation in this fight. The interests of the National Association are as much at stake as those of members of the Independent Producers and Distributors Association. Jack Connolly, the Washington representative of the N. A. M. P. I., is on the ground. But he must have the unanimous support of members of the association he represents. It has been said that the issue concerns only the independents. Tax experts disagree. They believe, and there is reasonable ground for such belief, that the entire industry will be involved if the Commission holds that the tax is collectable, for the reason that many local exchanges distributing the wares of national distributing companies are controlled or owned by local or subsidiary interests.

BUT regardless of the attitude of the N. A. M. P. I., the independents have decided to fight—and fight to the end. There will be no compromise. The tax is unreasonable and unconstitutional, according to those who are experts in such questions. It will bankrupt the trade. The laws of the country are aimed at construction, not destruction. But this tax spells destruction. It is out of the question. To impose it would be to discourage competition in an industry that direly needs competition. Its effects would be in direct contradiction of the principles to which our constitution was dedicated.

THERE can not and must not be any lagging on this issue. The Government is pressing the issue. We must push back with equal force. Delay means defeat. Opposition must not be confined to mere words. There must be action—immediate action. Harry G. Kosch has the right idea—say it with action. And say it now.

THIS week the I. P. D. A. will file complaints against two exchanges, one accused of wholesale violation and disregard of contracts, and the other charged with giving worthless checks in return for merchandise, failure to give an accounting on pictures leased on a percentage basis and violation of contracts. These will be in the nature of test cases. In the latter instance, the association will ask for a Federal receivership. In the former, criminal action will be instituted against the accused. The I. P. D. A. means business. It is determined to drive out of the field dishonest exchanges and "fly-by-nights," and eliminate film piracy.

FOR years this trade has been menaced by these dishonest operators. Much has been said against their presence, but no action ever was taken. The practice has progressed to such an extent that national distributors have suffered huge losses. There is little chance for the recovery of these losses. But the elimination of these operators will benefit the trade in general—and that is the purpose of the movement of the I. P. D. A. The movement has the endorsement of every legitimate exchange. The test cases will bear close watching. Let them serve as a warning to others similarly involved. Let them understand that nothing bordering on crookedness will be tolerated. Let them understand that they will either have to "shoot straight" or be thrown out.

THE State Rights market is being cleansed. Let the process be complete. Exhibitors throughout the country hail the action of the independents with enthusiasm.

In the Independent Field

I. P. D. A. Will Take Legal Action Against Philadelphia and Middle Western Exchanges

Two test cases to ascertain the extent to which distributors may legally go in action to recover money or losses incurred from broken contracts will be made by the Independent Producers and Distributors Association within the next ten days, it was learned authoritatively this week. As a matter of fact no surprise will be occasioned if, this week, as a result of a visit to Philadelphia by Harry G. Kosch, general counsel for the I. P. D. A., to consult an exchangeman against whom the distributors have a grievance, legal action were taken to recover certain damages alleged to have been suffered by a number of distributors who have had business dealings with the exchange.

Another test will be made in a middlewestern city where the I. P. D. A. will make overtures to a certain exchangeman, who is charged with having issued worthless checks, failure to give any accounting on percentage transactions and with general violation of contracts, for recovery of money alleged to be due many of its members. It is reliably reported that this exchangeman's indebtedness to national distributors is more than $20,000. If no adjustment satisfactory to the distributors can be made, it is the intention of the I. P. D. A. to file application in the United States District Court for a Federal Receiver to take charge of the affairs of the exchange.

If these two test cases prove successful it is the intention of the Independent Producers and Distributors Association to deal in a like fashion with other exchanges under the surveillance of the organization. The association intends sparing no effort to bring to justice a certain small number of dishonest exchanges, that have been victimizing not only exhibitors, but national distributors as well. Mr. Kosch will personally take charge of the cases.

On Friday, Jan. 27, Mr. Kosch and several members of the I. P. D. A. were scheduled to go to Philadelphia In that city is alleged to be an exchangeman who has been in the habit of contracting for a series of pictures, playing the first two or three of that series and defaulting on the others. Because of the agreement between national distributors and exchangeman the hands of the former have been tied and he has been unable to dispose of his pictures in that territory to some other local distributor who might seek the entire output, according to allegations of the I. P. D. A.

This exchangeman will be asked to make an adjustment satisfactory to the involved distributors. If he fails, a test will be made of the issue. This test will be made to ascertain the ability of distributors in enforcing a film contract, i.e., enforce an exchange that has contracted for a series, used one or two and defaulted on the others.

The middlewestern case is even more serious inasmuch as one of the charges is that the exchangeman in question has been issuing worthless checks. Another is violation of contracts. The other charges him with failure to give an accounting for moneys received on pictures leased to him on a percentage basis.

Announcement also was made that a committee including Tom Evans and Harry Getz, representative of the Allied Laboratories Association, had been appointed for the purpose of co-operating with the Independent Producers and Distributors Association in putting an end to film piracy. The two associations will work together and have already obtained the co-operation of the Federal Trade Commission, which, as was exclusively announced in this department several weeks ago, is conducting a nation-wide investigation of the activities of alleged film "pirates" and "fly-by-nights."

Resumé of Week's Business

C. B. C. Film Sales Corporation

Carnival Comedies

United Film Service of St. Louis for southern Illinois and eastern Missouri.

Russell Productions, Inc.

"Life's Greatest Question"

All-Star Feature Distributors of Los Angeles and San Francisco for California, Arizona and Nevada.

"Shadows of Conscience"

Progress Features Exchange of Los Angeles and San Francisco for Nevada, California, Arizona and Hawaiian Islands.

Second National to Release "David and Jonathan," "Mr. Pim Passes By" and Hylands

Second National Pictures Corporation, in addition to its announcement of franchise holders throughout this country, this week also made known its plans for the future. Its current release is a picturization of E. Temple Thurson's novel, "David and Jonathan." However, this is merely a forerunner to a series of productions that it has under way for regular release through its State rights exchange franchise holders. The picture deals with a popular story.

Plans for the future call for the release of a series of melodramas, including "Mr. Pim Passes By" and six others which will be available within the next few months. In addition to these Second National also will release a super feature Irish production made in Ireland. There also will be a series of features starring Peggy Hyland as well as several comedies and scenics.

Second National's plans for the future are extensive. An official said: "We will make a very interesting announcement to the trade within the next few weeks concerning our releases. We contend that we will within the next few months release some of the biggest box office attractions offered on the independent market. These will be released to our franchiseholders on an equitable basis, guaranteeing all persons involved reasonable profit."

The Second National offices this week were flooded with requests for franchises from interested exchanges. Some of the largest exchanges in the country already have allied themselves with the firm.

State Rights News of the Week

Bernie P. Fineman has been elected president of the Edwin Carewe Productions, Inc., which will produce a series of Northwest features. C. C. Burr, president of Affiliated Distributors, will handle the distribution of the pictures, the first of which will be ready March 1. Bennie Zeidman is also associated with Messrs. Fineman and Burr in this enterprise.

If negotiations now pending materialize Pearl White, former Fox star, will make a State rights serial of 15 episodes.

At its coming meeting in New York on Feb. 12 to the 14th, Federated Exchanges will announce the acquisition of a new series of pictures.

Irving Lesser of Western Pictures Exploitation Company of San Francisco and Los Angeles is due in New York next week to close several big deals.

Producers Security Corporation is negotiating for several melodramatic features. They acquired "The Blonde Vampire" last week. This firm is also releasing "The Bootlegger."

When the I.P.D.A. meets next week to take up the question of the five per cent. sales tax, a committee will be appointed to confer with the National Association of the Motion Picture Industry which is mobilizing its forces to fight the Internal Revenue's intentions.

A. H. Woods during the past week disposed of the screen rights to eight melodramas to State rights producers.

The Stanley Company of Philadelphia during the past week offered a State righter $20,000 cash for the exclusive exhibition rights to a production the release of which is announced this week. The offer was turned down as it is the intention of the distributor to lease the picture to a Philadelphia exchange on a percentage basis.

Editorial on C. B. C. Film

The Detroit Journal last week devoted several paragraphs in its editorial columns commending "Screen Snapshots" produced by Jack and Harry Cohn, of C. B. C.

In the Independent Field

Great Lakes Film Concern Is Organized

The Great Lakes Film Corporation of Albany, N. Y., was incorporated under the laws of New York last week and will deal in the State Rights distribution business. The firm will handle State Rights pictures in the territory north of Westchester county. The personnel of the organization follows: President, Sol. E. Rose; Vice-President, Lee Langdon; Herman Goodman, and E. A. Kuper, who is secretary.

Frank Marshall Visits New York

Frank Marshall of the Reggie Morris Productions is a recent visitor to the Arrow offices and reports that his company is more than satisfied with the splendid returns secured by Arrow of the Reggie Morris Comedies. He left Wednesday.

Apfel in Maine

Oscar Apfel is producing a Northwestern melodrama in Maine. Producers Security Corporation will in all probability handle the distribution.

"Ten Nights" Continues to Set New Records; Showmen Amazed

Showmen and exhibitors throughout the country are marveling over the remarkable showing of Arrow's "Ten Nights In A Barroom," which thus far has not missed a single record wherever it has been shown. Not since "The Birth of a Nation" swept the country have exhibitors been confronted with such a consistent record-breaker as this production has developed into being. Legitimate showmen, who have been stubborn in the matter of booking pictures into their houses, are clamoring for dates.

The meteoric showing of the picture has created nationwide discussion among theatre folks who have seen the production go into houses that were conceded "lemons" and finish the week the winner by thousands of dollars. Not only that but the picture established new records.

This week "Ten Nights" opened for an indefinite run at the Globe Theatre in Boston and Ascher's Halsey Theatre in Newark, N. J. In spite of the stiff opposition arranged by rival houses, the Globe Theatre on Monday played to more people than ever were crowded into a picture house in a single day in Boston. Tuesday, in spite of the severe cold weather, extra shows had to be jammed in. This was made possible by the elimination of the comedy at each show. Instead of the usual five shows it was necessary to give six. Manager Meagher of the Globe wired this office that, in his opinion, the picture is good for at least five weeks at his house. For the first time since the picture was shown one dollar has been set as the top price at this house.

The Newark engagement already has been extended a second week, making it necessary to postpone the opening of "Theodora." Sidney Ascher, one of the keenest showmen in this country, and a well-known State Righter, owns the Halsey Theatre. He staged a number of splendid exploitation stunts that won considerable newspaper space. J. Charles Davis, 2nd, was in charge of the Arrow exploitation. John Lowell, the star, made the trip to Newark from New York via an areoplane and received first page mention. The stunt was cleverly put on with the result that a capacity business ruled on the opening day, Saturday, while on Sunday a new record was set.

Both in Boston and Newark the commendable review of the press critics aided materially in bringing out the capcity second day crowds.

In all probability Arrow Film Corporation will stage first run showings in the key cities in order to prove the drawing power of the picture in any community and following this showing sell the local territorial rights, but retaining a percentage interest after the exchange has regained its investment. Exchanges already have flooded the Arrow offices with requests for quotations on the production.

Future bookings on the picture are unusually heavy. On January 30 it opens in Toronto for an extended run. Clinton White is in the Canadian city doing the advance exploitation. On that day also the feature opens at Wilmer & Vincent's Orpheum in Altoona, Pa., for a week with John Lowell appearing in person. For the first time in the history of Utica, N. Y., "Ten Nights" will play the Colonial and Majestic, W. & V. houses, simultaneously, starting Sunday, January 29. Charles V. France will exploit the picture in Utica.

Following the successful two-week showing at Reading, Pa., De Luxe Exchange of Philadelphia, which owns the Eastern Pennsylvania rights to the picture, has obtained ten day and date week showings in Philadelphia. The Stanley Theatres of America of that city also have booked the production over its entire circuit, starting with the Philadelphia premier at the Victoria Theatre on February 16.

Premier bookings are underway for Buffalo, Pittsburgh, Cleveland, Columbus, Chicago, Detroit, St. Louis and Kansas City. The star, John Lowell, will make personal appearances at all these cities.

Between You and Me

CHARLES E. BARTLETT will produce a series of backwoods melodramas for the screen and has leased the Blazed Trails Productions, Inc., studio in Gloversville, N. Y., for production purposes. He will make a series of eight for State rights distribution. Richard Travers, it is understood, will be starred.

Dr. W. E. Shallenberger of Arrow, which is sponsoring the L. Case Russell screen version of "Ten Nights in a Barroom" has enlisted the aid of newspapers of the country in fighting the old adaptation of the play of the same name, which was shown generally throughout the country years ago and was suddenly revived three weeks ago. The Newspaper Advertisers Association of America has promised to refuse the advertisements of users of the "revival."

It has just come to light that Joe Jacobs, who is associated with Sidney Ascher in a number of motion picture enterprises, had an old negative of "Little Lord Fauntelroy," but kept it on the shelf when Mary Pickford's special based on the same story and with the same title was offered exhibitors of the country.

Conditions in the southern market are anything but promising and the backers of several exchanges there have stopped furnishing the necessary backing with the result that they are threatened with bankruptcy. One of these exchangemen was in New York last week hoping to interest new capital, but he was disappointed. He offered paper for rights to certain pictures

Broadway shops seem to have undergone a change of heart for this week virtually every worthwhile store had a slate cutout of Wesley Barry in "School Days" which opens at the New York Strand on January 29, conspicuously displayed in their windows. Harry Richenbacker tried to land some of these ideal spots, but it remained for the publicist, Eddie Bonns, associated with Warner Brothers, to pull the trick. We counted 27 windows. Attaboy.

You're going to hear a lot of interesting news from Equity Pictures Corporation. Their acquisition of the B. F. Zeidman special, "Where Is My Wandering Boy Tonight," is only a forerunner to a number of big things that we understand Joe Schnitzer has under his belt. Nat Rothstein has started the ball rolling on the Zeidman picture by advertising it broadcast in New York.

Russell Productions Will Make Series of Six Northwesterns

"Shadows of Conscience," the seven-reel special produced by Russell Productions, Inc., for the independent field, has been bought for the territory of Nevada, California, Arizona, and the Hawaiian Islands by the Progress Features of San Francisco and Los Angeles.

This story of American life of fifty years ago is receiving a hearty welcome from Americans of today, according to both E. H. Emick and George A. Levy, of Liberty Theatres Corporation, who has the rights to Western Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico and southern Idaho, as well as A. E. Lefcourt, president of the Pioneer Corporation, who is booking the picture in New York State, northern New Jersey, northern Illinois and Indiana.

Russell Productions, Inc., have achieved such success with their first great American classic that a series of six outdoor pictures, featuring twelve stars, will be the next output of the Russell Studios. B. D. Russell, production manager, is in California, superintending the details of getting the series under way.

J. C. Davis Will Direct

According to John Russell, President of Blazed Trails Productions, Inc., producers of "Ten Nights In a Barroom," State righted by Arrow, J. Charles Davis, 2nd, will direct that company's next picture, "Open Places." Mr. Davis has directed several pictures.

"Impulse" Neva Gerber's Third

"Impulse" is Neva Gerber's third Ben Wilson production for Arrow Film Corporation. Arrow officials claim this to be Miss Gerber's best picture released by them.

In the Independent Field

Independent Coast Film Men Active

Independent production on the Coast appears to be on the increase, judging from statement issued during the past week. The general belief among independent producers on the Coast is that 1922 will be a banner one for State Righters. At least three new productions destined for State Rights distribution were begun this week.

B. F. Fineman, President of tha new Edwin Carewe Pictures Corporation, which was incorporated in New York early this month, arrived in Los Angeles early this week in company with Edwin Carewe and Raymond L. Schrock, scenario writer.

Final shots were taken thia week on the latest David Butler feature, "According to Hoyle." Production is at tha Louis Burston studio. Work will start on the next Butler picture within three weeks.

G. M. Anderson, head of Amalgamated Productions, Inc., whose pictures will he distributed hy East Coast Productions, Inc., of New York, will have threa units at work within the next week. Fred Church will ha starred in these Westerns.

Harry Garson, producer of Clara Kimball Young productions, will shortly leava for New York for a conference with officials of Equity Pictures Corporation. Miss Young has only one more picture to make for Equity under her present contract. This picture hss been completed. The general heiief on the Coast is that a new contract will he drawn up, although thera is said to he some hitch in negotiations over the salary question.

A new independent producing company made its how last week when it was announced that the Protean Arts, Inc., had acquired use of the Fine Arts studios. It is understood that this firm will star Cecil Holland, character actor, iu its scries of short subject novelties. Raymond Cannon will direct. William Foster will photograph.

Fred Caldwell of the Commonwealth Motion Pictures Corporation of Los Angeles is casting "Dominating Eyes," which is tha third of a series of 12 five-reel Westerns. Affiliated Pictures Enterprises will Stata right the pictures, according to announcement here.

Edna Schley of Western Pictures Exploitation Corporation left for New York last week to close a contract for a story from which aha will maka her next releasa.

Wehster Cuilison, who produced the "Philo Gruhh" comedies, featuring Victor Potel, is working on a melodrama for the independent market. Western Picturea Exploitation Corporation will sponsor tha production.

Film folks here ara showing a keen interest in the much-talked of "Ten Nights In a Barroom," now heing scraened in Eastern theatres. Alresdy requests have heen mada to local first-run axhihitors to hring tha pictura here.

Jsmes Hogan, who wrote and directed "Where Is My Wandering Boy To-night," which Bernie Fineman and B. F. Zeidman aold to Equity Pictures Corporation of New York recently, axpects to maka a series of pictures starring Johnny Walker. Tha pictures, according to Coast reports, will he offered the independent market.

Production on tha Little Napoleon Comedies will ba started shortly at the Morris R. Schlank studios. Harry Burns will direct tha two-reel series in which the famous chimpanzee will he featured.

New York Circused Prior to "My Wandering Boy" Premier

Despite the fact that only two weeks have clapsed since Equity Film Corporation concluded negotiations that gave it distribution rights to the B. F. Zeidman special, "Where Is My Wandering Boy Tonight?" alrcady Nat Rothstein, the publicity and exploitation director, has seen to it that New York City has been circused with paper of all sizes and styles. Not a single spot of any prominence has been overlooked. Everywhere one moves on Manhattan Island he is confronted with pretentiously prominent posters advertising the advent of the production.

Hundreds of 24 sheets have been plastered in New York from the Battery to Yonkers. Even many more hundreds of six and three-sheets have been posted at advantageous spots. It is conservatively estimated that the advance poster exploitation for "Where Is My Wandering Boy Tonight" in New York City alone, exclusive of Brooklyn, already has passed the $10,000 mark. Every subway station, every elevated and in every car are posters or cards advertising the picture.

In the past few years motion picture distributors have been liberal in their appropriation for poster advertising, but Equity in "circusing" New York as it is doing with this picture, is establishing a new precedence. That they will reap a fine harvest from this exploitation goes without saying, for the posters are attractively designed and will arouse public discussion of a picture that already has won the attention of every exchange and exhibitor in the country.

This campaign in New York is preliminary to the opening of the picture at one of the leading picture pavilions on Broadway within the next two weeks. The picture will play for an indefinite run. A special corps of stage mechanics and production experts have been signed by the Equity firm for this premier showing, which promises to be on a pretentious scale. There is ample opportunity for stage effects and none will be lost, for a special prologue is already being arranged with spectacularly artistic and colorful settings.

Inasmuch as it was that famous song, "Where Is My Wandering Boy Tonight?" that inspired the screen story, a special musical score, that will be in the nature of a surprise in so far as effect is concerned, is being arranged by a well-known composer. Scores of persons, too, will be employed at the premier to serve backstage in providing the necessary effects. A specially augmented orchestra will also be on hand.

Milton Crandall, the enterprising exploitation man who successfully toured the country with Miss Clara Kimball Young, the Equity star, on a personal appearance trip, will in all probability be placed in charge of the exploitation campaign by Mr. Rothstein. Joe Schnitzer, president of Equity, has received hundreds of inquiries from exhibitors and State rights exchanges seeking further information on the picture, which will be distributed in the independent market.

Demand for Melodrama Unusual, Alexander Points Out Changes

State rights exchanges throughout the country this week reported an unusual demand from exhibitors for melodramatic productions with the result that never before in the history of the motion picture industry has the cry for melodrama been as great as it is at present. William Alexander of Alexander Film Corporation, which is State righting the Sherlock Holmes detective series of two-reelers, on his return recently from a tour of the country, verified condtions that have been reported in New York.

Mr. Alexander, an observant student of the industry, said this week that the play of action and tense situation has always been popular, but the new year has started with an increased demand everywhere for this class of screen play.

The finest theatres of Cleveland, Pittsburgh, Chicago, Cincinnati, Boston, St. Louis, New Orleans are favoring the plays of blood and sand, mystery and perilous adventure rather than the purely social conflicts that have been raging generally.

Vaudeville is creeping into a great many of the small screen theatres of the middle west and south with a view to offering something different than screen theatre zone competitors. This move, says Mr. Alexander, is resulting in a greater demand for the short reel miscellaneous subjects.

Of 12,000 reply post cards sent out by the Alexander firm to moving picture managers throughout the country questioning film men's disposition toward the Sherlock Holmes productions of the Alexander firm 5,796 correspondents expressed interest in the subjects, saying the interest had been generated by the reception given the Sherlock Holmes pictures by the trade paper critics.

Mr. Alexander reports a general pre-Spring freshening up of enthusiasm all along the fixed routes of film trading from New York to the Coast and the Gulf to Canada. Estimating this confidence spirit at a 33 per cent. increase over last Autumn, Mr. Alexander believes the advent of Spring proper will see a decided redivivus in the selling and exhibiting trade generally.

The Alexander trip, consummated in less than four weeks resulted in the sale of more than 70 per cent. of the Sherlock Holmes unsold territory.

Brandt on Trip

Joe Brandt of C. B. C. Film Sales Corporation and Art Brandt Productions, Inc., left New York this week for a tour of exchange centres. He will study conditions. The trip is being taken pursuant to Mr. Brandt's desire to at all times keep in intimate touch with conditions of the market.

"His Nibs" Opens in Cleveland; Start "Mister Antonio" in Spring

A preview showing of Exceptional Pictures Corporation's initial feature, "His Nibs" starring Charles (Chic) Sale, has been arranged by Phil Selznick, who owns the Ohio rights to the production, for January 28 at the Allen theatre, Cleveland. S. Barret McCormack will be in charge of the showing. A feature of this engagement will be the personal appearance of Mr. Sale, who will present his vaudeville act. Through an arrangement with the B. F. Keith Vaudeville Exchange the engagement of Mr. Sale was made possible, for he is under contract to tour the Keith vaudeville houses. Mr. McCormack already has started on his exploitation campaign.

While first run dates on "His Nibs" are pouring into the various exchanges handling the picture, Exceptional Pictures Corporation this week announced that all is being put into readiness to start production on "Mister Antonio" starring Otis Skinner. Mr. Skinner is now touring the country in "Blood and Sand" and production will start as soon as he completes this tour.

Meanwhile the Exceptional publicity and exploitation forces are concentrating all efforts on properly publicizing "Mister Antonio" to the waiting public. It is expected that actual production on this picture will start early in the Spring.

Friedman's Theatre

Ben Friedman's Rivoli Theatre in Minneapolis, Minn., will be open late this month.

"Boys, you've got a knockout"

"Your picture is a knockout and your title is a knockout." So said an old showman with thirty-eight years of experience behind him. "The public wants drama right now, drama packed with sentiment, and you've got the greatest combination of heart punch, sentiment, drama and title that I have seen in the show business in many years. Millions have sung the song—millions know the title—that's why I predict that—

Exhibitors will "clean up" with it

Proof that this old showman is right, came a flood of letters and telegrams from State Right Buyers, Independent Exchangemen and exhibitors from all over the country asking for territory, terms, prices and release date on this B. F. Zeidman production,—

"Where is my wandering boy tonight?"

Exhibitors, Communicate With Us

We want to hear from exhibitors all over the country.

We want to hear from those particularly who are seeking sure fire pictures that will bring the old 1914 profits and 1914 business. Tell us what you think of the title, and we will write and tell you what kind of goods we've got to back up the title, and then when we say —"Watch and Wait" you'll understand exactly what we mean.

EQUITY PICTURES CORPORATION
33 West 42d Street, New York City

In the Independent Field

Lucy Doraine, Star of "The Love Slave," Will Tour United States

Persistent rumors regarding an early visit to America of the emotional star Lucy Doraine, add interest to her latest screen vehicle in this country, "The Love Slave," presented by Herz Film Corporation and released in the independent field by the Russell Clark Syndicate, Inc. In the past three years the theatre, concert halls, operatic stage and lecture platform have been crowded with a horde of foreign artists, but there have been few screen stars among them, although the latter have recently been well represented by their work in the cinema theatres. "The Love Slave" is a Sacha production and the second Lucy Doraine picture to be shown here, the first being "Good and Evil," from the same studios.

These having been well received, it should be of value to the industry as a whole if Mlle. Doraine's heralded visit should become a fact, for there is no doubt that regardless of the ultimate settlement of the foreign film question, the development of the art of the motion picture is an interest shared by producers and players on both sides of the water. Broad-minded critics are of the opinion that each has something to learn from the other, a statement that seems in part at least to be realized by Mlle. Doraine's producing company, who, it is credibly reported have engaged the services of an American director, Tom Walsh, for a new series of pictures in which the beautiful Franco-Slav actress will star. In this connection it is interesting to note that "The Love Slave," although from a foreign studio, follows the recent American practice of having been taken from a widely known and popular book by a famous author.

The story is from the pen of Georges Ohnet, one of the leading novelists of France, best known in this country by the dramatization of his book "The Iron Master," which served as a stage vehicle for the celebrated English stars, Mr. and Mrs. W. H. Kendall, and later as a photoplay in which Nat Goodwin was starred. M. Ohnet, considered an idealistic rather than a naturalistic writer, produced, it is said, stories that seem made for screen productions.

In "The Love Slave" the star appears as Kora, an Arabian slave girl taken to Paris by a wealthy young man who rescued her from her masters, and the situation thus brought about introduces the age-old conflict of "East Against West." Much is claimed for "The Love Slave" as a production inasmuch as the scenes in the Orient were actually filmed in the East, the old Damascus of the Bible, the Arabian desert, the wandering tribes, quaint streets, bazaars, mosques and markets, having the true athmosphere thus so surely obtainable.

Gossip of the Trade

THIS was a busy week for Arrow producers. Among those who visited New York were Frank Marshall of the Reggie Morris Productions, Inc., and Morris R. Schlank, producer of the Broadway comedies.

Walter J. Pratt, formerly district manager for Southern Enterprises, is now operating the University Film Exchange in Boston.

Clifford Knight, an experienced writer, this week joined Arrow Film Corporation in a special publicity capacity.

Tony Luchese of De Luxe Film Exchange of Philadelphia will move his offices into his new building in Vine street, that city, late in February.

President Hinckley, former Governor of the State of Maine, of the Pine Tree Pictures Corporation, producers of the James Oliver Curwood pictures, visited New York this week.

L. A. Larson of Russell Productions, Inc., State righters of "Shadows of Conscience," was another New York visitor and will make the Astor Hotel his headquarters for the next few days.

Bert Lubin returned to New York this week following a tour of exchange centres in the Middlewest.

Ben Abrams has been signed by Second National Pictures Corporation to undertake the standardization of releases in the West. He is now on the road for Second National.

Tom Cullen of Arrow is in Altoona, Pa., exploiting "Ten Nights In a Barroom," which opens at the Orpheum there on Monday, January 29.

John W. Lyman is now wielding a mean publicity pen for Affiliated Distributors, Inc., of which C. C. Burr is president.

T. A. Bronstetter has joined Second National Pictures Corporation as general sales manager. He is stationed at the Pittsburgh exchange. J. F. Frazier will continue as manager of the exchange.

The semi-annual election of the Motion Picture Salesmen, Inc., was held at Hotel Astor, New York, on January 17. L. Lawrence Baren of Pioneer was elected First Vice-President, while another State righter, Mathias Kahn of Warner's, was chosen Second Vice-President. Herman Kram of Arrow and Ben Rapaport of Pioneer were elected members of the Board of Directors. Albert Reinheb of Metro is president.

The Pittsburgh Federated Exchange will move to its new quarters at 1018 Forbes street on February 1.

Dale Hanshaw, Secretary of National Exchanges, is on a tour of branches affiliated with that organization. He is in the Middle West this week.

Harry Ertle, formerly with R-C Exchange in Philadelphia, has been engaged as special representative by De Luxe Exchange of that city and will devote his time to putting over "Ten Nights In a Barroom" in that territory.

Herbert Hayman, formerly with Paramount, is now with Lou Berman of the Independent Film Corporation of Philadelphia, which is releasing Warner's "School Days" in that territory.

Second National will open an exchange in Philadelphia at 1220 Vine street. The distribution will be through the branch of Square Deal Film Corporation.

Skirboll Brothers, of Cincinnati, are effectively using Eddie Bonns' "Advertise With Music" slogan in connection with their extensive exploitation on "School Days."

"Penny of Top Hill Trail" is the Cincinnati Federated Exchange's best bet, according to a report sent to this department.

The Canuck Film Company has established an exchange in the Alhee Theatre in Montreal with J. Rosehy as manager.

Horsfall Productions, Inc., of Canada, by the way, have sold their interests on British pictures to Anglo-Canadian Picture Corporation.

Jake Lourie of the Beacon, Modern and Park Theatres of Boston thought so much of "School Days" that he booked it into all three houses for day and date showings beginning Feb. 19.

"Baron" Hirsch has resigned from the Buffalo Lande office sales staff and has returned to New York to join the Arrow Company. Dave Lande is sending in an avalanche of contracts on "Thunderbolt Jack."

Sydney Samson, manager of the Buffalo Grand & Warner office, has received some great exploitation helps on "School Days." One of them was a lollypop in a nice wax paper container. All that remains now is the container. Sydney himself dined on the lollypop.

Dorothy Seibert has succeeded Ida Brown as booker at the Buffalo Merit exchange. Miss Brown is going to California to look over the moving picture colony and have a good time generally. N. I. Filkins reports that Homer Howard has arranged an unusually large number of personal appearances for Grace Davison who will open her tour in Albany, proceeding to the Empire, Syracuse, and then towns in western New York.

The newly organized Niagara Pictures Corporation in the Warner building, Buffalo, is getting a goodly share of business these days and Sales Manager Dave Levy announces that a revival of "Mickey" is being planned. "The County Fair" is being heavily booked, as is "The Lotus Blossom," the exchange's new feature.

Fred M. Zimmerman, president and general manager of Nu-Art Pictures in Buffalo, is so busy that one would think him the President so hard is it to get in touch with him. Fred is continually traveling between New York, Albany and Buffalo and when he gets a moment off he starts for North Tonawanda to look over his Avondale theatre in that city.

The De Luxe Feature Film Company of Seattle has taken on a new lease of life. Instead of one salesman Manager Al. Rosenberg has employed three, and he will soon be in the market for more pictures. With headquarters at Spokane, A. McRae will cover Eastern Washington, Northern Idaho and Montana. Louis Rosenberg has for his territory Oregon and Southern Idaho, with Portland as his headquarters. The remainder of the territory, Western Washington, is in charge of Mandel Neider.

The Kwality Pictures Corporation recently formed in Seattle by Al. K. Brin, who is president, has opened headquarters at 2006 Third avenue. The company is handling Warner Brothers productions, of which the first two, "Why Girls Leave Home" and School Days," are ready for release.

The Ministerial Association of Seattle has sent a hearty endorsement of the Bible Series of pictures to the De Luxe Feature Film Company, the Northwest distributors, and is recommending them to schools and churches.

J. T. Sheffield, manager of the Greater Features Company of Seattle, is leaving this week for New York, Chicago, and back to the Coast via the company's Denver and Salt Lake offices.

S. J. Hankin, former head of the Fine Arts Exchange of St. Louis, is considering offers from several exchanges in the Middle West. He expects to make a trip East shortly.

Colonel Howard F. Brink, who is one of the big reasons why the Buffalo Grand & Warner Exchange is such a huge success, is now driving through the western New York district signing them up right and left for "School Days." Howard set a record on "Why Girls Leave Home" bookings.

M. Cohen, one of the most popular Knights of the Leaping Tintypes who ever sold "filiums" out of Buffalo, has left the "Queen City of the Lakes," to take charge of the Nu-Art office in Albany. If anyone can put over a new exchange, it's Maurie.

There seems to be a craze for spectacular production in Germany, according to Ernest D. Fredman, the English writer, who recently spent several months in that country studying cinematographic conditions there. The studios in Germany are a hive of industry with very little waste noted. "The Wives of Pharoh," which Ernest Lubitsch directed, is said by that writer to be the greatest film ever seen in England. He characterizes Lubitsch as "D. W. Griffith's most serious rival."

The proposed bill that the Senate Finance Committee is said to be drawing up aiming at a radical taxation of all foreign pictures was the chief topic of discussion among importers and exporters of film during the current week.

Warners' Pictures have opened a Detroit office at 605 Film Building and same is in charge of Dave Warner, who has been handling some of the Warner pictures in Cleveland for the past year. Among the pictures to be distributed in Michigan are "Why Girls Leave Home"; "School Days"; "Ashamed of His Parents" and "Parted Curtains." Mr. Warner is now playing his first Michigan engagement at the Fox-Washington Theatre, Detroit, where "Why Girls Leave Home" opened an indefinite run on January 19. The next attraction will be "Ashamed of His Parents." Mr Warner states that leading exhibitors all over the state are negotiating with him for these big features.

The Favorite Film Co., of Detroit, Mich., has taken over the distribution rights in Michigan for "His Nibs," starring Chic Sale, and already has closed contracts with the entire Butterfield Circuit. In these towns the Butterfield interests operate vaudeville as well as picture theatres, and Mr. Sale is one of the biggest headline box office attractions that has ever played them. For this reason, Ed Beatty, general manager of the Butterfield circuit, did not hesitate to hook the picture after screening.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Birmingham Amusements Inspector Makes Theatre Cover Up Babylon Nude Figures

CENSORSHIP of the poster is the logical sequence to the censorship of the film. Birmingham, Ala., has recently appointed an official Amusements Inspector, who is supposed to keep Birmingham entertainment purer than the driven snow, and she is right on the job.

Griffith's film, "The Fall of Babylon," done over from "Intolerance," has recently been purchased by Lynch for the Southern Enterprise exchanges in his territory, and one of the posters is a color reproduction of Rochgross's famous painting of the same title, a work of real art which hangs in the Luxembourg Palace in Paris.

The painter knew more about Babylon than he did about Birmingham—if he ever heard of the town made famous by Octavius Roy Cohen's darkey stories, and he painted the inhabitants suitably dressed for a hot summer day.

Shocked the Inspector

L. R. Towns, of the Strand Theatre, displayed some of the lithographs for the engagement of the Griffith film, and the Amusement Inspector, who chances to be a woman, was terribly shocked. That might be all right for Paris, but she refused to accept Parisian standards for Birmingham, and Towns and District Supervisor R. B. Wilby were ordered to cease debasing the morals of the State of Alabama with such vile exhibitions of licentious undressing.

Something had to be done, so the house painter put on a pair of smoked glasses and proceeded to dress all of the ladies in water color mother hubbard wrappers. It was not Babylon, but it was decent, and apparently it satisfied the Inspector, for up to the present writing we have heard nothing of Towns being sent to the hoosegow.

Paper Is Better

We think that cute tissue paper skirts would have been better and would have gained more of a laugh. Possibly it was felt that kidding the Inspector might have brought on a series of persecutions, but on the other hand a campaign might have exposed the narrow-mindedness of the official who sets herself up as the arbiter of morals for an entire city and overrules the best judgment of the art critics.

Too Much "Modesty"

Where nudity is deliberately resorted to in order to create a false impression and sell tickets, we believe that the offenders should be jailed with or without the aid of a censor, but to object to a standard work of art reproduced with the honest intention of advertising a film by a leader in the art seems to be drawing the point too fine.

Birmingham should have the grace to be ashamed of its representative. If the morals of the town are such that they can be ruined by a work of real art, no censor is going to be able to save the population from perdition.

Jumping Spectres Are Lobby for Live Ghosts

Walter Lindlar's lobby idea for "Three Live Ghosts" is one of the simplest and yet one of the most effective he has offered. In a nutshell he hangs the ghosts in the lobby and each time the entrance door opens they do a dance of death on the atmosphere.

You bend pieces of wire to form the head and shoulders of the spectres, drape these with any light, white fabric, heavy enough to be lettered, and hang them from a line across the arch. Each ghost is suspended by a spiral spring. The springs they sell in the ten-cent stores for canary cages are just the thing, if you make the ghosts light enough, and they should be as light as possible. With a system of cord and pulleys the line is connected to the entrance door, and each time the door is opened the line is given a tug which causes the ghosts to dance. The doorkeeper can give the necessary impetus when patrons are not there to supply the motive power.

The artist has supplied the wiring diagram, but we think that this is too complicated. A single connection can be made to the line and the shock will set all three figures in motion without a direct connection to each. It all depends upon the weight of the ghosts.

It should be noted that the box office is also draped to suggest a ghostly head with the cashier looking out of the nose slit and feeding tickets through the mouth. If your doors are like those in the cut, you can also paint faces on these. Don't throw the idea over because it sounds too simple. The simplest ideas are generally the best. Give it a trial.

Tackled the Taxis

There are only ten public hacks in Marysville, Mo., and George Fuchs tied them all to "The Sheik" with cards reading: "We will take you to see 'The Sheik' at the Empire Theatre." It made business for the cabs and that, of course, helped the theatre attendance.

Advertised One Title by Means of Another

Using one title to advertise a second was a double cut worked by W. C. Johnson, of the Rialto Theatre, Columbus, Ga.

He had Norma Talmadge booked in "The Sign on the Door," and followed her screen advertising with a slide reading, "Note the Sign on the Door as you go out." The sign on the door was for "Don't Tell Everything," displayed on the inside panels of all exit doors. No one overlooked the signs.

Mr. Johnson also used two doorknobs. The first merely read, "Not to be disturbed. Remember this Sign on the Door." The next night a second doorknob was put on the same residences giving the house and date. The doorknobs were the Greene style, which must be removed by hand and cannot be blown off by a wind short of a gale.

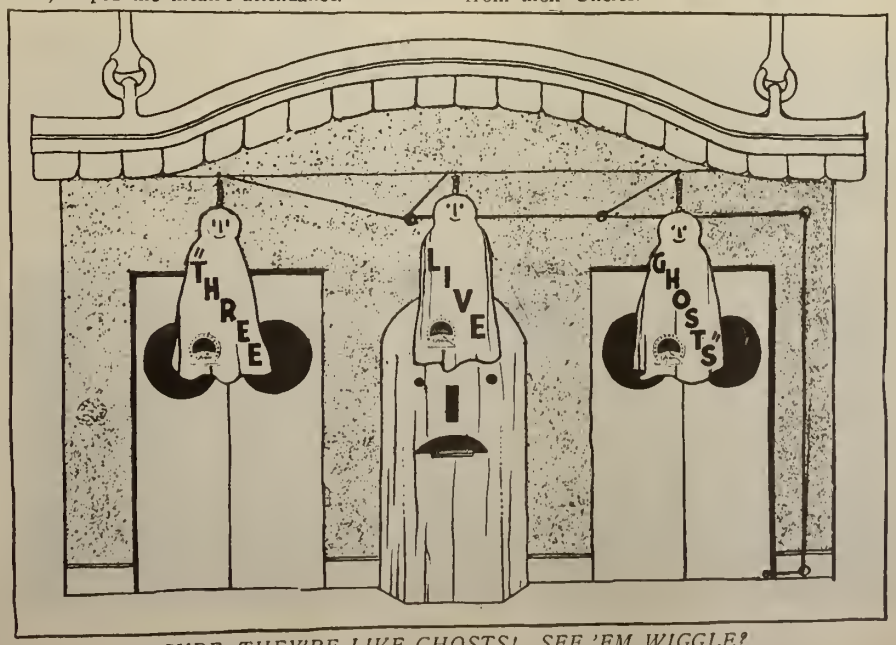
Because Miss Talmadge was such a sure seller, and to give a change from lavish displays, the only lobby work was the star's name in three-foot electric letters. That was sufficient to get them in and left the patron in a receptive frame of mind for the next big lobby.

Masked the Ladies

The Stanley Theatre, Philadelphia, used the girl "newsboy" stunt for "Ladies Must Live," tying up with the Record, which supplied the papers free to unemployed women and sponsoring the scheme. Each wore a mask. Of course they wore more than the mask and sash, but these were the essentials.

The mask made the stunt more interesting.

We wonder why it is that the photographs showing this stunt sent in from the different towns always show at least one woman in a fur coat. It seems to be a sort of trade-mark. Perhaps they are selling papers to save the coats from their Uncles.



SURE, THEY'RE LIVE GHOSTS! SEE 'EM WIGGLE?

Lindlar's lobby idea for the new Paramount release is very simple. You hang the ghosts on spiral springs, hook them to the entrance door, and the patrons supply the motive power for the excellent animated lobby display

Selling the Picture to the Public

Won a Window Showing on Cutout Three-sheet

Phil Gleichman won a window display for "Ladies Must Live" with no more material than a three sheet cutout. It was the snappy bathing suit pose of Betty Compson, and it went into a drug store window to advertise cosmetics.

THE GLEICHMAN WINDOW

An insert card was also used, being painted up to work in with the store show as well as for the picture, the argument being that Miss Compson endorses the brand of cosmetics on display.

It does not take much to win a window if you can hit a merchant just right. The trick lies in being able to please him on the jump instead of going in and running a guessing contest as to what he wants.

Hyman's Novelties at the Mark Strand

Figuring that George Arliss will attract the highest class of patronage, Edward L. Hyman has arranged a very unusual program for the Mark-Strand, Brooklyn, the week of January 29.

EDW. L. HYMAN

The overture will be the familiar Raymond, of Thomas with the orchestra flooded blue and the windows of the setting in amber. House lights will be in pink.

Then comes Wotan's Farewell from the Valkyrie, probably the first time this Wagner selection has been used as a production number in a picture theatre. This is a bass solo, and the soloist is discovered in a mountain set, only his head being lighted by a shaft of white light. At the proper point in the progress of the number he will seem to be enveloped in flames, this being a combination of blown chiffon and a flame disc in the stereopticon. A transparent sky will carry on the flame effect.

The Topical Review will be shown and then the Czardas from Deliebe's ballet, Coppelia, will be danced by two soloists. A blue cyclorama will be used, without extra ornamentation. The dancers will be spotted pink and straw from the sides of the stage. The orchestra will be flooded blue with the stage strips one-half amber and blue.

A vocal solo, sung as a concert number, will follow, to permit the set to be made for the third production. This will be Curran's The Dawn. The soloist will be spotted from the booth.

The last production will be Swear in this Hour from Verdi's La Forza del Destino. This will show a battlefield set, with a jutting rock in the foreground and a mountainous country for the backing. The two sololists will be in uniform of the period of the opera and one, with a bandaged head, will be discovered reclining upon the ground. The lighting will come from two 1,000 watt lamps, one in magenta and the other orange, their rays crossing and blending.

Then come George Arliss in "The Ruling Passion" and James Oliver Curwood's "The White House," a shorter subject.

The organ postlude will be Dunn's Chanson Passionee.

Over the Circuit

Harry Royster, Des Moines Paramounteer, got out a four-page paper, apparently a new issue, when the Paramount production played Blank's Strand Theatre, Plattsburgh, Ia. It was mostly stuff from the press book, played up in newspaper style, and the back page was Boasberg's C. C. T. Co. copy from the Toledo district—the one in which employment was promised 8,000 workmen.

At Royster's suggestion the printer who did the initial job held the form of the four-pager and is selling them all through that territory through Jack Curry, who handles the accessories in the Des Moines exchange.

As the issue now requires only a new head and a few changes in the type, the papers are supplied at only $14 a thousand, and they make splendid heralds.

You can imagine the effect of slipping one of these wildcats in a small town.

Honest Patrons Hurt Chance for Big Story

Some time ago, you may remember, a Tampa manager spent most all of the night part of Sunday morning fixing up a lobby with money bags, and then spent a couple of days trying to recover the money bags which were stolen before the church-going crowd had had a chance to see.

Nothing like that happened to S. S. Wallace, Jr., and he is peeved because the entire town of Columbia, S. C., refused to steal a real dollar bill from a lobby display.

He had Ethel Clayton in "Wealth" and he noticed that the three sheet had a figure in which the star was smiling pleasantly at her outstretched hand. He mounted the sheet and cut out the figure, placing a real dollar bill in her hand, to give her something to look at.

From the bank he borrowed several money bags, which he filled with washers, borrowed from the hardware store, and he set this figure up in his lobby, the bags holding it upright.

His idea was that someone would steal the dollar and he had a good news story planted. But no one took the bill. Perhaps they were more honest or perhaps they suspected some catch, but several thousand people passed up the chance to make a little money, and Mr. Wallace was bilked of an elegant story. He had to rest satisfied with having pulled a money making stunt at the low cost of forty-five cents and a little borrowing.

TWO ONES AND TWO THREES FOR A NEW PARAMOUNT

On the left the first one-sheet is a blue ground with orange splash and white lettering, the next has a red splash, white letters and a black ground. Both of the threes have the red on black with white lettering—all good color combinations

Got a Big Banner by Working with Charity

Working on "Little Lord Fauntleroy," A. L. Snell, of the Imperial Theatre, Gadsden, Ala., writes that he obtained permission to erect a banner on the Court House by devoting the center to the Salvation Army and taking the ends for the attraction. The banner cost only $8 and as it was the first time the public building ever had been bannered, the local talk was worth many times that cost.

He adds that the admission tickets good for school children when presented with fifteen cents (the regular matinee price), worked well, 370 of the 1,000 distributed coming into the box office. This was the direct result of talks made by Mr. Snell in six schools in town, and the talks were made possible by tickets to the teachers.

Entirely apart from the 370 tickets coming in, the stunt probably brought others, with their parents, to the night shows, so this is not the full return on the stunt, but merely the visible result.

Selling the Picture to the Public

NOTE THE CONVERTED SIX-SHEET FRAMES ON THE LEFT
Charles F. Eggers, of the Lyric Theatre, McKeesport, Pa., wanted to use the Paramount Clive posters on "Experience," but he had only six-sheet boards for them. Putting in strips gave him something new in the display line at slight cost

Cost Only Fifty Cents to Hold Up a Business

Alex. P. Robert, who is a student manager for Southern Enterprises at the Strand Theatre, Salisbury, N. C., paid only fifty cents for a stunt which held up business and might have broken a record save for unseasonably cold weather.

He had Gladys Walton in "High Heels" for a Friday attraction, and the house opened with a record breaking Monday. He figured on holding up the business, so he sold the largest store on the "High Heels" idea, putting a case in the lobby with twelve pairs of high heeled shoes of various models, several of the window cards for the attraction and a lettered card for the house and store. The merchant reciprocated with cards in his window and a special sale of high heeled shoes only for the latter half of the week.

Sold Him on Slides

The results were so good that he has come in on the slide service and is hungry for more exploitation ideas, and Robert got a lobby attractor at the cost of a couple of padlocks for the borrowed case.

He was a pupil of Lem L. Stewart at the Howard Theatre, Atlanta, and he has done his teacher full credit on his first stunt.

A Plugger Ballyhoo

There still are a few new ideas. One of them was sprung recently by the Palace Theatre, Troy, N. Y.

Troy has a lot of shirt and collar factories. The factories all have a lunch hour. "Over the Hill" has a plugger song.

The Palace management hired a leather-lunger singer to warble the plugger song in the factories during the lunch hour. It was better than the theatre thought it would be, for it crowded the house with no other special exploitation and only the usual newspaper advertising. This is a great stunt for factory towns, and it will be even better if you take the trouble to write a good "spiel" to preceed the song.

Adapted Book Lobby for a Perambulator

Perhaps you cannot have your cake and eat it, too, but Frank H. Burns, who does the exploitation work for the Phillips Theatre, Orlando, Fla., figures he can use a lobby display for a perambulator and in the lobby too, if he plans ahead.

He took the Lindlar book lobby idea as his chief exploitation stunt for "Little Lord Fauntleroy," but he had it made so that it would go on a truck, and for four days he had the perambulator all over town, parking it on a side street, across from the theatre corner when the house was coming out.

When the film came to town, the display was lifted off the truck and set around the box office.

This not only gave a good lobby, but those who had seen the truck on the street and had decided to go were reminded that now was the time. It was an intimate hook-up between the street advertisement and the lobby display, and herein lies its greatest value. This slant improves the value of the original idea.

It cost only $25 and was helpful in bringing a $450 increase, but tack cards, liberal newspaper work and a production also helped to bring the business up.

Has Special Throwaway

The Minneapolis Paramount Exchange invented a special folder for "The Little Minister," in which the cover carries the big type catchline, "No matter what your faith, you will enjoy meeting 'The Little Minister.'" This is illustrated by a trimmed mat of Betty Compson.

Inside are two pressbook cuts printed upside down, and the back is left blank for the imprint of the house, giving the details of the run. They are inexpensive, and they have worked very well for the first-run houses. Out there they cost $4.25 a thousand, including the theatre imprint, but if you have these made up special they should be cheaper, because it is then all one job and does not have to run through the press an additional imprint.

HERE IS AN ADAPTATION OF THE LINDLAR BOOK LOBBY
Frank H. Burns, exploitation man of the Phillips Theatre, Orlando, Fla., and Manager H. B. Vincent worked it so that it could be put on a truck or used as a box office jacket, or both. It worked outside for several days and then went under cover

Selling the Picture to the Public

Jazzed to the Limit on Sennett's "Molly O"

W. C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., went the distance on the Mack Sennett production of "Molly O," with Mabel Normand and released through First National. He wanted to tell the world and he did, with special paper and all the hook-ups including the "Molly O" biscuit, which were

THE BISCUIT SHOOTER

demonstrated in the lobby during the showing as well as at the leading groceries.

His greatest accomplishment was getting in 400 car cards at a cost of $15 for printing. The street railway advertising was handled by a special concern, but the car company retained the right to put posters at the front and rear ends of the cards for their own announcements.

Patterson persuaded the company that advertising would mean business in that more people would use the cars if more people came to see "Molly O." They agreed, and as they could not charge for the space, they gave it to him.

He had to pay for twenty-five block 38-sheets though, for the use of double sized paper necessitated the removal of centre bars on the stands, which were laid out for 24s because no one ever uses 48s down there. The moral effect of the extra size was well worth the cost, however.

There were several window displays, but they offered nothing new in decoration. That is one trouble with the merchandise hook-ups. The goods do the hooking up and most windows do not go beyond a picture or two, plus the selling signs. The managers do not have to think up new ideas, so the windows are all alike. This makes it easy for the managers, but it is hard on the press agent who cannot make the trade papers because he has nothing new.

Mr. Patterson used one new stunt, however, for three pairs of shoes were given to the first women who could get them on, a small size being selected. This shoe display was the same as that used in New York by the manufacturers of the "Molly O" shoes.

Ten thousand postals were sent out just before the showing, special cards being printed to get a Christmas atmosphere, and with all of the merchandise hook-ups telling about "Molly O" bargains the papers of the papers were fairly peppered with the name. It all helped to make one of the biggest weeks the new Metropolitan has yet had, and the record will require some beating.

Specials Paid Well

For "Don't Tell Everything," S. S. Wallace, Jr., of the Imperial Theatre, Columbia, S. C., used in addition to his regular advertisements a series of one-inch scatters, telling the joint appearance of the three stars. With no other special work this brought the opening receipts up to the opening day of "The Sheik." The scatters ran for a full week in advance and up to the opening day.

PRAISED "MOLLY O" ON TWENTY-FIVE 48-SHEET BOARDS

W. C. Patterson, of the Metropolitan Theatre, Atlanta, doubled up the usual 24-sheet and had special block posters printed for the showing of the big Mack Sennett-First National release, using twenty-five selected stands

Exploited Two Titles for Six Dollar Bills

Three dollars per title is pretty cheap exploitation.

A. L. Snell, of the Imperial Theatre, Gadsden, Ala., had Harold Lloyd in "Among Those Present" and Tom Moore in "From the Ground Up." He exploited them both at a total cost of six dollars.

He had several hundred cards printed up inviting the holder to be "Among Those Present" at 503 Broad street, for an evening of fun. The card was good for one admission "when accompanied by the proper credentials." No one knew what the credentials were until they went down to investigate and saw over the box office a large sign reading, "Get your credentials here." They saw the point and bought tickets.

Arrangements were also made with an optician to give a free ticket with each pair of horn rimmed glasses sold during Lloyd week.

For "From the Gound Up" Mr. Snell located a building operation and put a sign on the brick hoist reading, "This building is going 'From the Ground Up.' Be sure to see the finish at the Imperial Theatre this week." If he had only had Lloyd in "Never Weaken" he could have made the single building serve for the two stunts.

Passes for Presents

Louis Hanmore, of the Broadway Theatre, Newburgh, N. Y., had some 500 cards printed up for New Years, reading:

New Year's Greetings
The Broadway Theatre

Takes this opportunity to express its confidence that 1922 will be the most prosperous and happy New Year you have ever experienced, and to correctly start you upon your amusements, would appreciate your attending, as its guest, any show given at the Broadway this week. This card, presented at the box office, serves as your ticket. Again the heartiest of New Year's Greeting is extended to you by the Broadway Theatre.

It was signed by the manager in ink, on the proposition that it was a good enough scheme to be worth doing well.

As the card carried only one admission, and there were few soloists, Mr. Hanmore made a financial clean-up wholly apart from the good will engendered by the courtesy. Save that up for next year. And note that the manager was careful to have a good attraction, "Don't Tell Everything," leading off the week, so the recipients could feel they were getting something real.

Sold On a New Angle

The Hippodrome Theatre, Lancaster, Ohio, sold the Western Union hook-up on "Over the Hill" from a new angle.

Instead of asking for a hook-up, the management told the telegraph people that they could run a special receiving desk in the lobby on condition that the W. U. paid the cost of a huge fake telegram to mother over the marquise.

It was pointed out that the company would get additional business at proportionately small cost. The manager saw the point and came in, also taking "Over the Hill" cards into all the branch offices.

Sometimes you can sell a man that which he will not accept as a gift. It worked that way here.

Study your man and then sell him a stunt and he will appreciate it all the more.

Selling the Picture to the Public

THIS LOBBY HAS AN ELABORATE ELECTRICAL DISPLAY

William Cutts, of the Clemmer Theatre, Seattle, has his lobby permanently wired for light effects and he enhanced this display for Universal's "Conflict" through the use of flashers and stereopticon designs of his own planning

Changing a Greeting Helped a Form Letter

Getting out a form letter is not merely a matter of writing something and then putting it on the multigraph.

Recently a form letter concern in Omaha conceived the idea of getting up a form letter for "The Sheik," to be sold the exhibitors in that territory. Before the letter was sent out it was taken over to Harry Watts, of the Strand.

In the original it began—

"The best ever—
'The Sheik.'
Don't miss it."

Watts looked the letter over and objected. He figured that the play was sold—or killed—on those three lines. The reader was asked to buy before he was interested. He sat down and wrote this copy:

Dear Friend—Was it you—or somebody else—who asked us about "The Shiek?" I just can't recall—so many people inquired—but anyway, here is the news I wanted to tell you:

"'The Sheik' is coming to town."

There was enough more to fill the page, but it was read because interest had been gained—and not killed—in the opening. In its new form the letter sold in quantities down to the third run houses, and it sold the patron all along the line.

Emotion Machine Moves to Help Texas Manager

The emotion machine, originally devised by one of the Southern Enterprises managers in the Lynch district, was adapted to "The Sheik" by W. E. Paschall, of the Majestic Theatre, Austin, Texas, and got a lot of attention.

This cut gives a better idea of the machine, but does not show the essential feature. This is a false dial, of white paper, pasted over the glass face to conceal the numerals representing pounds. On this are lettered or painted such emotions as love, hate and jealousy. In this version only symbols were used on the dial, these being interpreted by the corresponding symbols painted on the front of the stand. You step on the machine, note the symbol indicated by the pointer, step off and find the companion symbol on the chart.

A card reads: "Emotion register. Climb on. This machine registers your emotions. This device was used by Rudolph Valentino in properly gauging his emotions for the big scenes in 'The Sheik.'"

It won a lot of attention, particularly from the women, whose giggles and shrieks helped to make this a real ballyho. Get a scale that will weigh without the insertion of a coin, or trick the slot machines. In the original device a fan motor was used with a wire lightly striking the blades to suggest the hum of machinery. This helps.

The box on the left of the machine is filled with more than 500 replies to the misspelled words contest in the double page hook-up for the same attraction, which was another helpful stunt.

Clemmer Lobby Sold "Conflict" on Effects

William Cutts, of the Clemmer Theatre, Seattle, is strong for lighting and trick lobbies, and he has his rather shallow space wired so that he can get big effects with the permanent installation instead of having to pay for special wiring on each effect. He paid only once and now he can do practically anything without trouble or expense.

His display for "Conflict" was in two parts, cut from each other by the log cabin box office. On the left, which has the greater display value, he emphasized the punches of the play with the log jam scene, the ride and minor stunts, while on the right he played up the suggestion of the supernatural with cats, bats, rats and the other implements of the witchcraft trade.

Lighting Effects of Short Duration

The lighting effects work for ten seconds with a twenty second rest and are entirely automatic, so that once the juice is switched on there is no further attention required. In this display, for example, stereopticons gave running water, rolling clouds, lightning flashes and the like, while a wind machine worked overtime.

Above the box office was the end of a huge log. This end was covered with scrim and at the periods of rest was lighted from the front by red bulbs. In the display period white lights faded the scrim and threw up a portrait of Miss Dean taken from the one sheet.

The picture was run for Saturday and Sunday and the seats were sold an average of nine times each in that time, showing to 9,279 persons in two days, and this in spite of a blizzard which seriously impeded traffic.

Played Reviews to Win

Because the trade papers gave extra good reports on William S. Hart in "White Oak," Thomas G. Coleman, of the Strand Theatre, Memphis, got behind the story and offered it as Bill's best. He played it to the limit and a comparison of receipts shows an increase of about 20 per cent. in the business over recent Hart plays.

THE EMOTION MACHINE NOW TURNS UP IN TEXAS

W. E. Paschall, of the Majestic Theatre, Austin, Texas, adapted the idea to "The Sheik," offering the machine as that used by Valentino in registering his emotions while playing the part. The basis of the stunt is a weighing machine or scale

Selling the Picture to the Public

HERE IS A NEW STYLE OF TENT LOBBY FOR "THE SHEIK"
It was devised by Frank H. Burns, of the Phillips Theatre, Orlando, Florida. This involves less draping than the usual style of Lindlar lobby and the red, yellow and green make a tremendous flash in so large a mass of color

Simplified Tent Front to Advertise "The Sheik"

Frank H. Burns, publicity man, of the Phillips Theatre, Orlando, Fla., and H. B. Vincent, manager of the theatre, simplified the Lindlar lobby on "The Sheik" and got a good effect with practically no building. They obtained strips of red, yellow and green bunting and made a stright curtain for the arch, slitting on both sides for entrance and exits. This was all there was to it, but it looked well, and the colors fairly shouted in the Florida sunlight.

They also sent out two riders on good horses in Arab costume, each carrying a banner, and made a try for window hook-ups. They were unable to get the latter because the merchants wanted their windows for the Christmas display and could not be made to understand that a display would help attract attention to the other articles in the window. The book store did put in some additional copies of the Hull novel, and they sold so many that next time they will probably be in a more receptive frame of mind.

The stunts used built up the business and added to the universal good report of this picture in Southern territory.

Simple Ballyhoo Idea Brought Important Run

Playing Constance Talmadge in "Mamma's Affair" as a second run at the Rialto Theatre, Jacksonville, put out this very simple clown ballyhoo and make a clean-up. The stunt seemed to strike the theatregoers just right. It made them laugh, so they figured that the First National offering would do the same thing, and the picture played to better than usual receipts.

The banner reads: "It's Mamma's Affair if she treats me like a baby. See Constance Talmadge at the Rialto."

The stunt was inexpensive, yet it worked better than some other ballyhoos costing much more, because it went over just right. The management was careful to get the tallest "baby" they could stuff into the carriage, and this was about nine-tenths of the stunt, so far as the effect goes.

This result again demonstrates the fact that it is not the cost of a stunt which makes the effect, but the results achieved.

GET A P. T. A.

Something Fishy About These Dayton Doorknobs

Getting hold of a die to cut out a fish shape about seven inches long gave the Columbia Theatre, Dayton, an original doorknob on "A Connecticut Yankee."

The background was crimson, with white letters, and a blue string was run through the mouth of the fish. On one side was "Get in the swim—but—don't be a fish. Follow the crowds to the Columbia." The reverse was "'A Connecticut Yankee in King Arthur's Court,' Mark Twain's greatest comedy."

These were not only used for doorknobs, but they were hung from automobile steering wheels, in the street cars, in stores, and wherever a peg could be found. Ten thousand hangers were used, and the distributing cost was covered by passes, so the stunt was inexpensive in proportion to the returns, and better than a straight hanger because of the novelty of the shape and the legend.

The best part of this sort of advertising is that once the legend has been read, each additional card—and the average person saw hundreds, reminds the spectator, giving a cumulative effect that is unusual.

Changed Their Opinion

Just because a lot of western pictures are more or less thundery, Ogden, Utah, started in to agitate against all western pictures, and H. E. Skinner, of the Alhambre, felt that he should do something about it.

What he did was to book in Paramount's "The Call of the North" and give a special advance showing to the reformers. After they had seen the picture he made a tactful address in which he pointed out that an outdoor picture could be made without two-gun men and the rest of the familiar ingredients.

They agreed with him and virtue proved its own reward, for they told the town and mothers came and brought their youngsters to see the personally endorsed play.

THIS CLOWN BALLYHOO GOT THE SECOND RUN MONEY
It's a simple enough stunt, but it just happened to tickle the fancy of the Jacksonville theatregoers and they figured that Constance Talmadge must be funny in First National's "Mamma's Affair," and they piled into the Rialto

Selling the Picture to the Public

Cost but Two Dollars to Sell "Exit the Vamp"

Two weeks before "Exit—the Vamp" came to the Rialto Theatre, Columbus, Ga., William C. Johnson put signs on all exit doors reading, "Exit—the Vamp." He offered no explanation when patrons asked, but a week before the playing date he started to run slides telling the audiences to watch the exits as they were free from vamps.

He worked up an interest that brought in about twenty per cent. more than the regular business, and it cost him only two dollars for the extra money. That makes dollars almost as cheap as the mark.

Convict Press Agents Touted "Over the Hill"

It is old stuff, but the Fox production of "Over the Hill" was boosted in Auburn, N. Y., by giving the pre-showing, for which the Fox contracts provide, to the convicts in the State Penitentiary.

This always makes a good "human interest" story for the newspapers, and all the papers had reporters there for the showing. And, of course, the convicts welcome anything that breaks the monotony of their drab existence, and some of them can write wonderful letters. They did in this instance, and these appealed to the public because somehow a convict seems to be set apart from the rest of mankind in the thoughts of a majority of the people.

Letters from the convicts, even in a prison town, impressed the populace and the police department had to help the fire department out by assigning special officers to regulate the crowds outside the house while the station fireman regulated the number of those admitted.

It gave the Auditorium management an entire new set of records for by days, the run, money, attendance and enthusiasm.

Built Own Chariot

When "The Queen of Sheba" played at the Capitol Theatre, Altoona, it was figured that a woman driving the chariot would prove a good street stunt. The trouble was that there was no chariot to be found, so a carpenter was called in and a platform was built upon the front wheels of a truck, with a canvas framework for the body. It looked as good as a real circus article and cost less to make than the freight would have come to on a borrowed prop. They even sent the stunt to nearby towns, but in the wintry weather the "Queen" wore more underclothes than Sheba ever heard of. Judging from the picture union suits were unknown in Sheba at that time.

This Partial Title Had a Real Appeal

Voluntown, Conn., is only a 700 town, and it was shaken to its ultimate depths when not long ago the sign "Bar" appeared above Union Hall, the local picture house. It was forty years since the word had been conspicuously displayed in the town, for local option had put the saloon under cover long before the rest of the country went dry, and here, in the second year of prohibition, the word went up, shamelessly and in great big letters.

Howard James, who runs the hall, would give no clew. He just smiled and looked mysterious, but he told the old soaks not to get excited and assured the fanatics that there was nothing to worry about. That was all he would say.

Three or four days later he added to the sign until it read "Barbarian," but he had made his point and the picture played to all the business there was. The stunt cost him forty cents for four rolls of wall paper, which was pasted on a stock backing, painted with alabastine and lettered.

New England is the poorest exploitation section in the country, but Mr. James seems to know what's what, and he cleans up with his small house. The stunt is a capital one and will make real money.

HERE IS A SET OF TYPICAL DISPLAYS FOR MACK SENNETT'S FIRST NATIONAL RELEASE

The displays for "Molly O" are along such identical lines that we are not giving the individual windows much space since they are so much alike—chiefly displays of "Molly O" goods, with a picture or two of Miss Normand and a card for the theatre. This set comes from Indianapolis, where the Circle Theatre offered prizes for the best displays, and they offer more than the usual variety. The winner of the first prize is seen in the lower left-hand corner

Selling the Picture to the Public

Four Typical Examples of Good Shea Singles

These four single spaces from the Shea theatres offer two unusually good small designs. It is worthy of note that the circular advertisement for Over the Hill probably sold better than the black oblong, because it was more distinct in outline and because it had the advantage of surrounding white space. Many exhibitors will probably feel that the

FOUR SHEA SHINGLES

larger and blacker display will get the most attention, but this is not the fact. The circle in the white space is more distinctive and stands out better than the larger area of black, both by itself and in the paper. It is not size but distinction which counts and the circle, it has been proven, will give a better result than a square because it is further removed from the angled outline of all the other newspaper spaces. It works in precisely the same way as the diagonal sash, which always gets more attention than the straight across band simply because it is a variance with the general plan of the layouts. This is always providing that the angle is not so acute as to make it difficult to read the line without inclining the paper. On the other hand that black oblong shows a remarkably good treatment of the space. The title is so large as to come up distinctly and the small lines are put into a white mortise, which not only makes it more easy to read the lines, but which commands far more attention than would the same letters in the same size, but in white against the black. Each letter gets all of the benefit of the comparatively large white space. The two lower examples are more along the regular lines. They show the two halves of one week, Betty Compson in The Little Minister playing the first half, while Tom Moore in From the Ground Up comes in on the fourth day, Buster Keaton in The Boat being held for the entire week. The stocking design on the left is a part of the Christmas appeal, while the design on the right is hooked to the drama. Both are well done, but they suffer from comparison with the more open displays above. That Over the Hill advertising has a display that would stand an enlargement up to a one sheet size and be good all the way along. It would be interesting to watch this advertising artist's work in a series of original spaces, but Mr. Franklin has found that the combination Saturday and Sunday advertisement brings him the best results and these vary but little from week to week, as the artist has always the same space to work in. It makes business, but it does not make for variety.

—P. T. A.—

Changed Form

It comes almost as a shock to note that the Elmwood Theatre, Buffalo, has cut its eight page folder program to a single sheet with a mailing face. For many years the Elmwood held to a standard form, covering two weeks. Now it has changed from a three change to a two change program, comes out weekly and in condensed form. It looks well, but somehow we shall miss the old form for a time, we had grown so used to it. It is now operating in conjunction with the Shea houses, which possibly accounts for the change. The Elmwood, however, was careful to retain the general type design, so the departure is not so abrupt as it would have been with a complete change of form, and we think that in the long run the weekly single sheet will be found more advantageous than the bi-weekly. Lodge secretaries know that to send their notices out too far in advance hurts the attendance at the meetings. A lot of people forget the date, and a two-week program is apt to slide on the second week unless the recipients attend the first week and have their memories refreshed. It's a small thing, but advertising is made up of attention to small things. It costs twice as much for stamps, but the additional postage will probably come back in the form of additional tickets sold, and show a profit on the investment.

—P. T. A.—

Million Dollar House Needs Better Artist

The Grand Theatre, Pittsburgh, is advertised as a million dollar theatre, but it is advertised like an old time store show. This is rather better than the usual display for the Grand. It gets a display for the star and the title, and the small letters are not as muddy as usual, but it looks about $999,999.70 short of the million dollars. Those who go week in and week out probably care nothing for anything but the fact that Barrymore in a new play will be seen there. Others who know the house for what it is may be sold on the Barrymore name, but there is nothing in the advertisement itself to indicate either a good house or a good show. There was a time when most of the Pittsburgh theatres used this sort of display, but now better things are being done by the other houses and we think that the Grand is making a blunder in not following suit. It is possible in the thirty-five lines across four to get a big display, but it should be done with type and not with the cheapest sort of hand printing. The average school child of six can do almost as well as this small lettering, and why a first class house should permit this botch to be its representative in the Sunday papers is a thing difficult to understand. Much more could be done in 45 lines across three, and it is possible, in the long run, to get good type composition in Pittsburgh. Other houses have proved that. It does not stand comparison with papers such as the Washington Post, but "the type work is better than this amateurish lettering and elementary display. Boston at its worst never beat this, and yet week after week it is passed over probably because the house is doing a good business and does not feel the need of better work. Some day it will, and then it may be too late to change advertising heads. No back country daily does worse than this. Few do one-half as bad. We have learned a great many things in the last ten years about theatrical advertising and we knew something about it to begin with, but we have never been able to figure out why some managers are so stone blind to work what is worse than poor.

—P. T. A.—

Two Part Display Is Nicely Proportioned

This display from Loew's Columbia Theatre, Washington, should be seen in the page to show to advantage, for its chief merit is that it makes the space it fills stand out above the surrounding advertisements. It is 105 across three; not a very large size for Washington,

A COMPELLING SASH

and without the sash it might have been relegated to the rear, but the diagonal with the cuts of the three players comes up well, and it dominates not only its own space, but the adjacent territory, as well. The names of the stars are well played up in the only heavy type in the space and the matter directly below hooks them to the title. The matter on the left is the selling talk on the story and sells

MILLION DOLLAR PHOTOPLAY THEATER
10 A.M. to 11 P.M.
GRAND
1st. Floor 36¢ With Tax 40¢
Balcony 22 25¢
THIS WEEK ONLY
MARSHALL NEILAN PRESENTS
JOHN BARRYMORE
WITH WESLEY BARRY, COLLEEN MOORE, ANNA Q. NILSSON, J. BARNEY SHERRY & OTHER STARS IN
"THE LOTUS EATER"
ALBERT PAYSON TERHUNE'S GREAT STORY
A STRANGE ROMANCE OF A YOUTH WHO NEVER SAW A WOMAN TILL HE REACHED THE AGE OF 25—SUB-TITLES BY GEORGE ADE
EXTRA ATTRACTION SPECIAL COMEDY
LOUISE FAZENDA
CHESTER CONKLIN, BABY JOHN MURPHY, JR., TEDDY THE DOG, & OTHERS
IN A RURAL CINDERELLA
WONDERFUL SYMPHONY ORCHESTRA MUSIC
NEWS WEEKLY—"TOPICS OF THE DAY"
CHRISTMAS WEEK STARTING DOUBLE BILL
HAROLD LLOYD in "A SAILOR MADE MAN"—ANITA STEWART in THE INVISIBLE FEAR

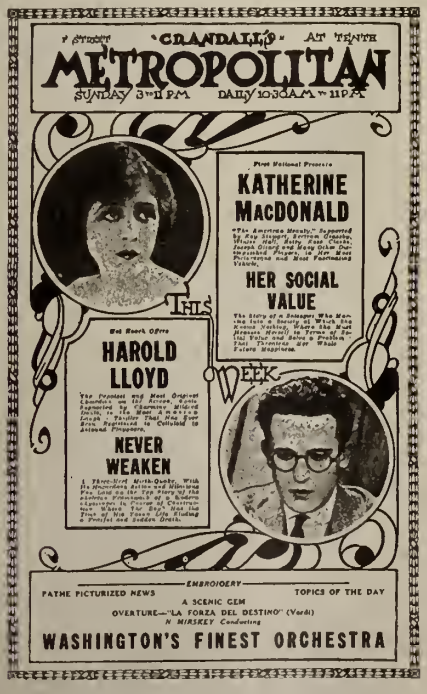
AN EXAMPLE OF PITTSBURGH ART

Selling the Picture to the Public

from that angle, just as the other offers the star gazer his bait. "Vivid" and "fascinating" are the only adjectives used to sell the story and yet in fourteen lines the copy writer has sold the idea to a lot of people who may not care for star names. He tells simply and without undue stress the components of the plot and leaves it to your own good judgment to decide whether or not you want it. We think that more persons will be sold on that style of appeal than on the fulsome praise which sometimes makes a reader believe that the agent is lying to hide the lack of merit in his play. This display is nicely arranged and it goes to show that it is not always the largest type which makes the strongest bid for notice. At that, there seems to be one line too many of the black face. The "and" should have been much smaller or, better still, the three names could have been run without a break and then be followed by an "all three" in a much lighter and smaller face, running into the talk of the play. It is very good as it stands.

—P. T. A.—

Bell's Long Display Is a Deep Sea Diver

To get an even display for a dramatic feature and a Harold Lloyd, Nelson B. Bell, of the Crandall houses, Washington, did a dive and went 145 lines down three columns. He does precisely what he set out to do. He gives two attractions an equal chance at the patrons dimes, and he adds a panel for the extras. It is not as pretty as some of his other recent

BELL'S TALL AND THIN

work, but he puts utility before beauty, because he figures that the man he is working for is running a theatre and not an art gallery. It is a good display of its kind and should commend itself to Newark and other managers where the double feature is prevalent, for it gives an absolutely even break between two titles. Here the second title is a short one, but it will sell just as strongly as the longer drama feature, and so they are given a 50-50 split in a very orderly lay-out. It is all type, save for the lettered signature, and it gets over so clearly that each of the panels carries about double the average text without weakening the display. It is not a useful form except for the sale of a dual attraction, but for that duty, this is an exceptionally good layout.

—P. T. A.—

A Baltimore Theatre Has Brand New Design

Getting entirely away from the usual is the advertisement for Fox's Thunderclap at the Century Theatre, Baltimore. It takes 165 lines across four for about 70 lines of essential copy, but it is a remarkably clever attractor. Above are two races in the usual past performance chart form, with a fourth race below. The third race is the Century program for the week, ringed as the bettors ring their choices. The

A BALTIMORE NOVELTY

bill runs the overturn to Tancredi. The Moonshiner, a vocal solo, the racing drama, and the organ solo. The rest is the showing times and winds up with "Equivalent booking odds—better than Checkers." It is all different and so much out of place on the dramatic page that everyone will give at least a look and almost everyone will read it through, the "wise" ones with a quiet chuckle and others in an effort to find out just what it is. It probably got more readers than any other advertisement on the page, and it probably sold a large percentage of the readers, for the smart idea suggests good entertainment, just as the poorly written copy can kill the best of features. This works so well that we think that in a paper which is generally read for its racing dope it would pay to take a space in the form charts to advertise the play where the newspaper will permit this to be done. It will interest most of the lovers of racing who consult the dope sheets, and it will reach them there in their most receptive frame of mind. We think Baltimore is too conservative to permit such a thing to be done, but the idea may be useful to others on this or any other racing play with the name of the horse in the title.

—P. T. A.—

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

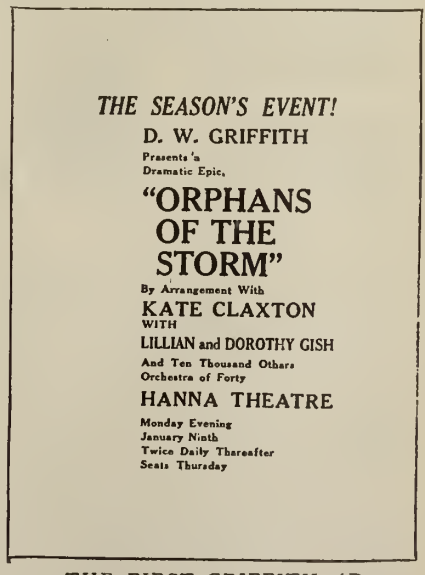
ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

Made a Wide Border Replace Missing Cut

Cleveland got the new Griffith production of "The Two Orphans" only a few days after the New York opening. Apparently there were no cuts yet made up and the premiere had to be put over with the use of all-type displays, but in this 85 lines across two the Hanna Theatre gets a very nice display and the white border gives more of a real display than would a cut with the space filled with type and line. The same display would have cost four times as much with a cut, for then a space twice as wide and deep would have been required to get the same result. Perhaps the lack of cuts was a blessing in disguise. The display is well done, but the valuation of the lines does not



THE FIRST GRIFFITH AD

show up so well. The name of the producer—and this story will sell because it is a Griffith production—is hidden under the top line, "The Season's Event." The fact that this is a new Griffith production does more to tell than it is an event of the season than to put it into words, and a better practise would have been to start off with "David W. Griffith presents." That would have landed the fans and the floaters alike, for Griffith is a name to conjure with. Even with the copy as it is, the throwing of the third and fourth lines into one would have yielded a little white space which, if distributed above and below the name would have given it much greater prominence. There is more sale value to the Griffith name than to "presents a dramatic epic." Another mistake, we thing, was to give Kate Claxton a larger letter than the Gish sisters. A lot of the present day playgoers remember Miss Claxton but vaguely, though "The Two Orphans" was her standby. The name means little now, but Lillian and Dorothy Gish mean a lot. They should have been played up better, even at the expense of the Claxton prominence. The use of a light italic in place of the eight point full face for

Selling the Picture to the Public

the minor lines would have made the bold face still more prominent. A lot of this comment is largely academic. It's not a poor advertisement as it stands, and it probably sold the tickets to capacity. This is not so much a criticism of the display as an analysis of the values to the end that the readers of this department may, on occasion, turn their own displays out in the best possible form instead of merely good enough. To do that may necessitate standing over the printer, for on the face of things, this is a well set display ad. It is merely that it could be bettered.

—*P. T. A.*—

Stanley Advertising Shows Nice Value

Here is another section from the advertising of the Stanley houses in Philadelphia, in which the value of the lines is nicely appraised. The chief appeal is the title of the play, "The Little Minister." Just above is the assurance that this is the Barrie story, and above that is the fact that Betty Compson is the star in the Paramount production. It is all as compact as could be desired, and the relative value of star and title are very accurately indicated.

A NICE BALANCE

We have already noted the improvement in these more recent Stanley advertisements, but this is one of the best examples we have seen of a thoroughly good valuation. The small bank below the title tells of the success Maude Adams made in this play and carries the assurance that a brilliant production has been made for the screen. There is not a line too much copy nor a word too little. It is a model in its way. The attractor, too, helps along, for the figures are enough out of the ordinary to command attention and to those who know the story will recall the minister and Lady Babbie. We do not believe that the recent Stanley advertisements are matters of accident. There is evidently a better liason between the copy writer and the compositors. They are given to understand what lines are to be played up and which are to be held down. You can do the same thing if you will take the time to educate the foreman in the office in which you are set. Don't bother with all of them, if there are more than one. Select the most intelligent, educate him, let him set you properly and then give you some extra proofs which you can send to the other papers with instructions to follow the same general display, and then kick if these instructions are not carried out. It is not sufficient merely to mention the type sizes. We did that the other day and got a lot of machine lines that looked like something the cat had been worrying over. When we kicked we were told that they had followed the markings. Then we took the job back, had it reset and gained a very pretty display with the same markings, plus a threat of pulling the job out if they did not use display faces instead of the machines. Most large offices now use the machines for everything up to 36 point, and everyone gets the face that happens to be on the machine, whether it is appropriate to the job or not. It is easier to set a machine line than to work by hand, but it seldom yields the same results. Watch the printer and make him do a good job.

Mister Smith's Spaces Show Real Art Design

In many points this display from Mister Smith's Theatre, Indianapolis, suggests the work Charles Bracker did for the Rochester Star Theatre. It is surprisingly good except for the signature, which might have been given a little more prominence. It is artistic in its planning and execution. The space is well laid out, the drawing is attractive, the legends are clear and the selling talk clearly lettered, though here a nice type italic would not only

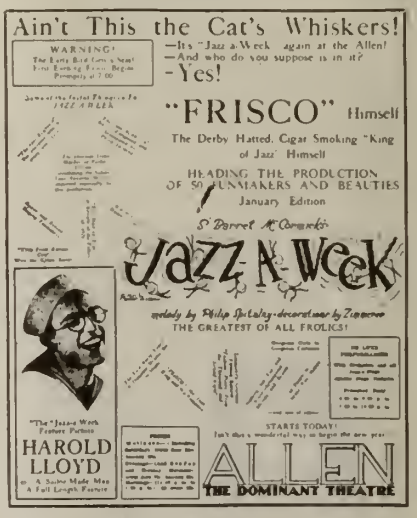
A REALLY ARTISTIC DESIGN

have been a little more clear, but it would have set off, through contrast, the lettered legends above. But that is a small thing to complain of when the general effect is so superior. Some years ago when S. Barret McCormick was in Indianapolis at the Circle, and was not too busy to shoot his advertising along, we used to get the displays from this sister house. Then the signature was invariably the reproduction of the electric sign in front of the house, for the theatre was still new and in need of identification. Recently we have seen little of the work from Indianapolis, and this display comes like a ray of light from a darkened room. It is something to get enthusiastic about, for it is good in all of its component parts. It is not an absolutely perfect attempt, but it comes close to one hundred percent. It is not a pretty drawn design with poor type display, nor is it a good type display with a poor attractor. It is a consistently good display in which the attractor calls attention to the type and sends you to the reading with the idea that the play offered must be good because the figure is so appealing. If the same man did the lettering and drew the figure work, he's a wonder, for it is seldom that one man can do so well in both divisions. Even Bracker was at his best when he made the printer supplement his drawings by putting his layout ideas into the right type display. We do not believe that even Mr. Smith's artist always does as well as this, for that drawing is good enough to be framed as a work of art, and the balance of the white margin preserves its admirable proportions. It is rather deep for its width: 140 lines across three, and this does not always give a good result, but here the display is really a picture and a caption and it would spoil the picture to shorten it and hurt the type display to pull it in. It is too good to spoil with a single column reproduction—but it is too deep to reproduce in two. It would take up too much space.

—*P. T. A.*—

Jazzing the Display Tells the Features

Here is a just once from S. Barret McCormick for the Allen Theatre, Cleveland. He calls it Jazz-a-Week and except for the Harold Lloyd comedy it seems to be mostly production stuff with a vaudeville performer leading the list. The copy is written in jazzy style and set in a jazzy fashion, and McCormick thinks so well of the title design that he has had it copyrighted. The features are dotted all over the quarter page space and are set in at different angles. They can all be read without turning the paper quite upside down, but there



A McCORMICK SPASM

are two set in at right angles to the bottom line and most of them are angled. It is a crazy looking outfit, and that is just what it is meant to be, to carry out the idea of the jazz. This is a good thing not to try unless your newspaper prints from cast plates, for the banks of type can be set into the form and made solid enough for the steam table where it would drive a man crazy trying to get a decent lock-up in a chase with side sticks. Because the form is something entirely unlike anything McCormick has yet done, we believe that this Sunday space was read with the closest attention, and that every line got over. And we think that he could do the same thing next week and fall so flat that the proverbial pancake would look like a sphere in comparison, but there is small chance that McCormick will repeat. He knows too much for that. It's a curiosity, rather than a model, yet it may be that some time you will need something of this sort, and if you remember the layout you'll have a time and brain saver. It is a capital example of its kind and Lloyd's "A Sailor Made Man" fits into the scheme of things as though the production had been especially contrived for the Allen bill. It wasn't, of course, but McCormick skilfully builds a part of his program on the picture, a production prologue that gives him a fine chance to riot with color and girls.

—*P. T. A.*—

The fact that an opposition house is using vaudeville probably explains the move.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

CHILD FOR SALE. Very good production, title draws crowd, will stand raised prices, book same, good moral, 100 per cent. pleased, fine acting throughout. Advertising; special, 100 per cent. more. Patronage; small town. Attendance; fair, bad storm, bad roads. W. Pease, Centennial Theatre, Lowell, Wisc.

CHILD THOU GAVEST ME. Wonderful, strong drama, liked by all. Give us more of them. Barbara Castleton a real one. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, S. Dakota.

CUP OF LIFE. Fell down according to previous records on "Lying Lips" and "Mother O' Mine." Too much foreign atmosphere. Why can't American producers stick to pictures dealing with American life? My public doesn't want foreign pictures. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Perry Theatre, Hazard, Kentucky.

HAIL THE WOMAN. Although the first two or three reels are a little "strong" for refined tastes, after they see it all they will say, "A 100 per cent. knockout." Advertising; all types, posters and photos. Patronage; family. R. J. Relf, Star Theatre, Decorah, Iowa.

JIM THE PENMAN. Not a picture that patrons will comment favorably upon. Barrymore not adaptable to motion pictures. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LAST OF THE MOHICANS. Our personal opinion of this is that it is just fair, but it drew well and the comments were very favorable. Advertising; trailer did the business, slides, program and lobby. Patronage; mixed. Atendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

MOTHER O' MINE. Very fine, an extra good picture with a wonderfully strong appeal and a climax that makes them grip their seats. Advertising; special billboard and newspaper. Patronage; high class. Attendance; just fair, on account of Christmas shopping. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

NOMADS OF THE NORTH. Everybody satisfied. Many say it is the best picture I have ever had. Curwood subjects always good, draws for me. No mistake booking this one, good for all classes. Advertising; one sheets, photos, window cards, general alarms on telephone. Patronage; mixed. Attendance; very good. R. E. Groninger, Dreamland Theatre, Glasford, Ills.

NOMADS OF THE NORTH. Truly a wonderful picture from every standpoint. All Curwood pictures are a good drawing card, in my opinion. Advertising; one six and two ones. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, N. C.

PECK'S BAD BOY. A good picture. Other's opinion "Peck's BAD Boy" is GOOD Advertising; nearby towns, newspapers and posters. Patronage; good. Attendance; good. Chas. G. Howe, Elk Theatre, Longview, Texas.

SILENT CALL. Excellent picture, appeals more to men and boys. Very fine pictorial feature. Good box office attraction. Advertising; billboards and mailing list. Patronage; all classes. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

A SMALL TOWN IDOL. Here is the most elaborate comedy I ever saw. It pleased 100% but didn't do the business it should have. Advertising; posters, etc. Patronage; neighborhood. Attendance; fair. Temple Theatre, Aberdeen, Miss.

SMALL TOWN IDOL. Much better than any of his previous feature length comedy. Advertising; splash lobby and billboard. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

STAR DUST. A cracking good picture Patronage; scall town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, S. D.

STRANGER THAN FICTION. Fine for a change, not a strong feature but one that pleases a good majority. Advertising; regular. Patronage; high class. Attendance; fair. George O. Monroe, Gilbert Theatre, Beatrice, Neb.

TOL'ABLE DAVID. A great picture and one that appeals to all. The more we get of these, the better our business will be. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

TRUTH ABOUT HUSBANDS. Good clean picture, fair business. Nothing but kindly words by patrons. Pleased all. Advertising; posters and dailies. Patronage; best. Attendance; fair. Chas. G. Howe, Elk Theatre, Longview, Texas.

TRUST YOUR WIFE. Consider this just ordinary. Pleased 75%. Star did a little real acting in this. Advertising; photos, sheets and newspapers. Patronage; small town. Attendance; 520 (fair). A. La Valla, Bethel Community Theatre, Bethel, Conn.

TWO MINUTES TO GO. One hundred per cent picture. Pleased everyone who saw it. Chas. Ray the star. Advertising; regular. Patronage; usual. Attendance; fine. Peebles, Queen Theatre, Denison, Tex.

THE WONDERFUL THING. A very good picture which pleased my patrons thoroughly. Advertising; billboards, lobby, newspapers, heralds. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

Fox

ADVENTURER. Picture might have been O. K. if print was good. Worst print I ever ran in house. Shame to allow Wm. Farnum to be shown in print like this. Advertising; regular. Patronage; small town. Attendance; fair. W. Pease, Centennial Theatre, Lowell, Wisc.

ANY WIFE. It has all the necessary elements to make it a good entertainment. Pearl White shows her ability as an actress. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

COLORADO PLUCK. A fair picture, but patrons want Russell in Western stuff. They think this Western, but are fooled. Fox should turn out more Russell pictures like "The Iron Rider," "Twins of Suffering Creek," etc. M. Oppenheimer, Empire Theatre, New Orleans, La.

NUMBER 17. Good program picture, but print was dry and in bad condition. Advertising; one sheets, slides, cards. Patronage; small town. Attendance; fair. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

QUEENEY. A real nice picture, clean and no killing in it. Good program picture. Advertising; usual. Patronage; regular. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

QUEEN OF SHEBA. A knockout. The biggest and best spectacle we ever showed. We got out the maximum crowd and they were all pleased. Admission advanced from 22c to 45c. Advertising; 22x28 in store windows, special lobby, slides, trailer, handbills and program. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE ROUGH DIAMOND. An entirely different Mix picture with plenty of vim, vigor and vitality. It is packed with thrills and it pleases. Advertising; street posters and heralds. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

Goldwyn

DANGEROUS CURVE AHEAD. Excellent program picture. Did not draw, but will please everyone. Light domestic comedy-drama nicely produced, cast fine. Business poor. Advertising; nothing extraordinary. Patronage; industrial, small town. Attendance; good. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

DON'T NEGLECT YOUR WIFE. Here is a real picture of the days of '61. I was afraid of it, but it went over big, and will

Straight from the Shoulder Reports

please any audience. Mack Sennett's "Hard Knocks and Love Taps" is great. Mack shows his old time style in this one, boost them big. Advertising; regular. Patronage; mixed. Attendance; fair. Orpheum Theatre, Harrisburg, Illinois.

HOLD YOUR HORSES. By far the best comedy-drama out this year, you positively cannot promise too much on this one. A fine, interesting story, and a laugh every ten feet. Tom Moore has never been a drawing card here. Advertising; extra strong. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

THE INVISIBLE POWER. No good, no special by any means. Goldwyn must release better pictures or lose. Advertising; very good advertising. Patronage; general. Attendance; fair. Charles O. Paul, Dreamland Theatre, Sault Ste. Marie, Michigan.

AN UNWILLING HERO. Consider this Rogers' best picture to date. Titles worth price of admission alone. Advertising; regular photos and posters. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah, Iowa.

WET GOLD. Very good picture, fit for any lady to see. Ralph Ince does great acting and is good anywhere any time. Advertising; lobby cards, paper, one sheet. Patronage; all classes. Attendance; fair, bad night. A. E. Rogers, Temple Theatre, Dexter, New York.

WHAT HAPPENED TO ROSA. Not up to the Normand average. Would say stay away from it. Advertising; billboard. Attendance; fair. G. H. Jenkins, Minocqua, Wis.

Wid Gunning, Inc.

WHAT DO MEN WANT? How do they get away with it? If you can find the moral hidden in this bunch of sordid, doubtful stuff, you may be able to excuse it. Advertising; tie-ups with merchants, special displays. Patronage; high class. Attendance; good, but fell off. E. W. Large, Strand Theatre, Ithaca, New York.

Hodkinson

THE WESTERNERS. Just a fair Western program picture. Patronage; small town. Attendance; poor. L. Hables, Reel Joy Theatre, King City, Calif.

Metro

IDLE RICH. Bert Lytell is getting to be a drawing card because Metro has given him some good stories in his last three. This one is very good and a big Sunday night crowd liked it. Advertising; regular. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE MAN WHO. Pleased 100 per cent. A small exhibitor who can't pull a picture of this class over had better get out of the game. Patronage; average. Attendance; good. E. H. Haubrook, White Center, Seattle, Washington.

THE MARRIAGE OF WM. ASHE. Pleased a fair crowd. Star very good for this town. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Calif.

A MESSAGE FROM MARS. Pleased certain patrons, but personally think this is one of worst pictures Bert Lytell has ever starred in. Advertising; posters and slides. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburg, N. Y.

PLEASE GET MARRIED. Pleased about fifty per cent. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Calif.

POLLY WITH A PAST. A very clever little picture. Pleased 100 per cent. The first print out of Dallas that I could run. Advertising; lobby, newspaper. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

TRIP TO PARADISE. Bert Lytell the whole show. All good except the last part which dragged and left a bad taste. Advertising; newspaper, program and cards. Patronage; family. Attendance; good. A. G. Pearson, Pearson's Theatre, Somerville, Mass.

Paramount

THE AFFAIRS OF ANATOL. A good fashion show, but absolutely free of plot. Advertising; slides, window cards, heralds, one sheets, programs, two newspapers. Patronage; mixed. Attendance; fair. R. S. Moore, Gem Theatre, Snyder, Okla.

AFTER THE SHOW. Good picture and well liked by patrons who saw it. Do not step too heavy on advertising special production. Advertising; two 24 sheets, twelve one sheets, two newspapers, lobby. Patronage; the best. Atendance; fair. H. B. Barr, Rialto Theatre, Enid, Okla.

BEYOND. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

CAPPY RICKS. Splendid, took well. Attendance low on account of rains. Star well liked here. Advertising; lobby, newspapers and slides. Patronage; family. Attendance; fair. W. J. Clark, Rialto Theatre, Eureka, Calif.

DANGEROUS LIES. Same old British picture, that no one likes. Very little interest in it. Advertising; usual. Patronage; regular. Attendance; very poor. Geo. C. Poindexter, Broadway Theatre, Hopewell, Va.

HALF AN HOUR. Just mildly amusing; not the kind of story for Dalton. Advertising; newspapers. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

INSIDE THE CUP. Greatest sermon ever picturized. Made tremendous hit with what few church people saw it, but as usual could not get them out. Personally enjoyed it very much. Advertising; special banners, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

LADIES MUST LIVE. Exceptionally good, pleased majority of patrons, something different. Advertising; billboard, N. P. lobby, handbills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Okla.

THE SHEIK. We played this one two days and did a wonderful business, but honestly, the exchange got all the cash. I paid too much for the picture. I'll venture to say I didn't make over ten dollars clear in two days. Advertising; every possible means. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

THE SHEIK. A very good picture. Pleased 100%. Wonderful acting, stars are well liked here. Advertising; hand bills, slides, bill boards, newspaper, lobby. Patronage; mixed. Attendance; S. R. O. for three days. G. E. Shilkett, St. Dennis Theatre, Sapulpa, Okla.

SOMETHING TO THINK ABOUT. A wonderful production that pleased all who saw it, but failed to draw. No fault of the picture. Advertising; post cards, ones, threes and sixes. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Miss.

TESTING BLOCK. Think Hart had better let C. Gardner Sullivan write his stories. Patrons already losing interest in him and this picture don't help him any. Very crude. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

WHAT'S YOUR HURRY. Good picture that holds your attention throughout. Advertising; newspaper. Patronage; down town. Attendance; good. T. M. Hervey, Unique Theatre, El Paso, Texas.

Realart

EVERYTHING FOR SALE. A good picture and May McAvoy very charming, and these people do not hold you up on prices. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

HOUSE THAT JAZZ BUILT. This one a little light, but patrons said fine. Pleased 90%. Patronage; small town. Attendance; fair. E. S. Corr, Princess Theatre, Thompson, Iowa.

SPEED GIRL. Picture only fair, but good enough to satisfy. It's some puller for we "packed 'em in." Advertising; usual billboard and newspaper. Patronage; small town. Attendance; very good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

R-C

BARRICADE. Excellent, received more comment on this picture than any I have run in a long time. A few classed it above "Humoresque." Advertising; billboards, newspaper. Patronage, small town. Attendance; fair. R. H Hightower, Crystal Theatre, Dublin Ga.

THE BARRICADE. This one gave good satisfaction, but it is not a great picture, so don't promise too much. Will appeal strongly to Jews. Ran with Chaplin's "Idle Class," this is as good as anything he ever did. Advertisin; extra. Patronage; mixed. Attendance; fair. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

FOOLISH AGE. Starring Doris May, good photography, but failed to please, overdone. Advertising; photos and paper. Patronage; better class. Attendance; good. J. I. Wright, Rex Theatre, Bevier, Mo.

POSSESSION. Nothing good about this but the photography, poor story, as told by the picture, no drawing power. Patrons disappointed. Advertising; extra newspaper adv. two papers. Patronage; mixed. Attendance; poor. G. H. Rardin, America Theatre, Longmont, Colo.

Selznick

BLUE PEARL. Another good one that exhibitors can't go wrong on. Will stand all the boosting you wan to give it. Pleased 100%. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

CHIVALROUS CHARLEY. Best Eugene O'Brien yet. He's a good star but patrons are tired of "Sweet" heroes. Pictures like "Chivalrous Charley" will increase his popularity. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Straight from the Shoulder Reports

HANDCUFFS OR KISSES. Good picture, best Elaine Hammerstein has done. Did not please everyone, but a fair percentage liked it. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Ark.

A MAN'S HOME. Very good picture. Good cast, should please any audience. Patronage poor on account of cold weather. Advertising; newspaper, bill boards, heralds, window cards. Patronage; neighborhood. J. A. Emery, Star Theatre, Bar Harbor, Maine.

United Artists

WAY DOWN EAST. The best picture this theatre ever played. The ice rescue scene stands out as the greatest single scene ever filmed. Griffith is still the master. Advertising; lobby, 24 sheets, special newspaper ads. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

Universal

ACTION. A very good Western play. Hoot Gibson is good. Advertising; as usual. Patronage; small town. Attendance, fair. Micheal Leszcynski, Pastime Theatre, Depew, New York.

DANGER AHEAD. The picture pleased, a nice little story of New England with a spice of good comedy. Not a special, but a good program picture. (California's coast is not New England's tho). Advertising, regular, posters. Patronage; mixed. Attendance; fair. O. V. Drew, Acme Theatre, Vinal Haven, Maine.

DAUGHTER OF THE LAW. This is in the class with "Outside the Law," and consider it is Carmel Myers' best. Will please 100%. Don't be afraid to boost it, as it will be all you can claim for it. Advertising; ordinary. Patronage; community. Attendance; fair. U. G. Replagle, Grand Theatre, St. Mary, Ohio.

DOUBLE DANGER. A dandy Hoot Gibson two reel western comedy-drama. Just the kind of stuff everybody likes. Shoot 'em to us Mr. Laemmle. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE FOX. A good Western but I can't see where they can claim it to be the first super-western ever filmed. Advertising; special and newspaper. Patronage; high class. Attendance; Not what I expected. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

LURING LIPS. Good picture but poor title for our bunch. Advertising; lobby, papers, slides. Patronage; lumbermen. Attendance; good. W. J. Clark, Orpheum Theatre, Eureka, California.

OUTSIDE THE LAW. About five good reels stretched into eight. Priscilla Dean saves this doubtful special. Advertising; photos, posters, heralds, newspaper ad. Patronage; small town. Attendance; poor. Kenncth Thompson, M. W. A. Hall, Hancock, Wisconsin.

PLAYING WITH FIRE. This city likes Gladys Walton well. Great picture for town people. Miss Walton can't make 'em fast enough for me. Advertising; local newspaper and billboards. Patronage; general. Attendance; great. Harold Clouse, Hollywood Theatre, Highwood, Minn.

RAGE OF PARIS. Well produced and pleased the women, but too much "mush" for the men. Advertising; regular posters and photos. Patronage; general. Attendance; good. A. J. Relf, Star Theatre, Decorah, Iowa.

REPUTATION. Good picture, nothing to rave about. Weather and other conditions not favorable to good business. This one didn't pay us. Advertising; newspaper, lobby. Patronage; small town. Attendance; poor. W. R. Walker, Classic Theatre, Dartmouth, Canada.

REPUTATION. Trade papers said this was fine, guess I don't know, but hardly any one liked it at all. Acting fine, but we don't like this kind. I did not say much about it and am glad of it. Patronage; community. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

RICH GIRL, POOR GIRL. This star, Gladys Walton, always pleases and this was no exception, good program. Patronage; small town. Attendance; poor. L. Hables, Reel Joy Theatre, King City, Calif.

Vitagraph

BRING HIM IN. Good picture, but drags in some of the places. Some patrons liked it and some knocked it. Advertising; three newspapers, window card, programs. Patronage; neighborhood. Attendance; good. J. Edw. Mitchell, Strand Theatre, Waverly, Mass.

STEELHART. Fine picture, first one of star's features. Ran this second run. Did a very good business for second run. Patrons well pleased. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

Warner Bros.

WHY GIRLS LEAVE HOME. A good picture, drew fair for two days. Advertising; lobby and program. Patronage; family. Jas. J. Christie, Third Avenue Theatre, Watervliet, New York.

Comedies

THE CHAUFFEUR. (Fox). This is a highly amusing two reel comedy, starring Clyde Cook. This star has never failed to get the laughs here. Advertising, throwaways. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

HAUNTED SPOOKS (Pathe). Very good comedy. Harold Lloyd does much better work in this than in "High and Dizzy." Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HIGH AND DRY (Educational). A splendid good comedy with many new and surprising situations. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Ark.

PLAYHOUSE (First National). Consider this one of the poorest of Keaton's comedies, not as good as the ones he made for Metro, although First National raised the price on us for it. The laughs are few and far between. Ran with "Kismet," a wonderful production. Patronage; mixed. Attendance; only fair. Steve Farrar, Orpheum Theatre Harrisburg, Illinois.

Serials

WINNERS OF THE WEST (Universal). The kind of serial to get behind and boost. I have a bad night for it, but it sure is good. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Cal.

Short Subjects

AESOP'S FABLES (Pathe). Sugar coated pills of wisdom, yes they are that and some more. They are good entertainment for adults and the kids eat them up. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleown, Grand Theatre, DeQueen, Arkansas.

DEATH TRAP (Pathe). Good two reel subject. Tom Santschi series have all been good so far. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wis.

State Rights

BLACK SHEEP (Federated). Good western, little slow in places, but at that it will please all. Dandy fight in the last reel. They will go out well pleased. Wm. Thacher, Royal Theatre, Salina, Kansas.

EYES OF THE WORLD (Clune). Very deep play. 50% unable to understand unless book has been read. Advertising; regular. Patronage; small town. Attendance; good. W. S. Pease, Centennial Theatre, Lowell, Wisconsin.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor.

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Where Is My Wandering Boy To-Night?"

Equity Special Feature Has Splendid Box OfficeTitle With Entertaining Human Interest Story

Reviewed by Roger Ferri

In addition to having a title that should prove an excellent box office magnet, this new State right special of which much has been heard in the past few months is in possession of a really splendid human interest story—a story that will not fail to entertain once your patrons are brought inside the house. The only objection any one can find with this picture is that perhaps it is too realistic and a page taken from life itself, but it is the picturization of human events that the theatre public of today seems to demand and unless we are entirely wrong, "Where Is My Wandering Boy Tonight?" will be held responsible for shattering many records.

Just how much profit an exhibitor can reap with this production depends entirely on the manner in which he exploits it. With a good draw title, a mother story that not only entertains, but brings tears as well, this picture lends itself to all angles of exploitation. The title is borrowed from a famous hymn with which every man, woman and child is acquainted. But back of that title is a good production, artistic and realistic. The story is smoothly told. Scenically it is one of the prettiest features offered on the State rights market.

Every character is real. There is a good old kindly mother, a good bad son, a sweet trusting and loyal sweetheart and people met daily in the city and in the country. It is a story of good folks. It is a story of Main Street and Broadway, of the soda fountain and the cabarets, of the little church and the crowded dance halls, of a mother and her wayward boy, of a country lass and a chorus girl.

"Where Is My Wandering Boy Tonight?" does not lecture. It is entertainment that is at all times enjoyable. There are human thrills, action, romance and adventure. It is a long way from the warmth of a comfortable country homestead to the breadline on the Bowery, and from the village store to Sing Sing; yet the adventure of Garry Beecher links them in a fascinating theme that you can rightly recommend your patrons to digest.

Cullen Landers as Garry is youthful and successful in a role that is common in life. But the honors for acting go to Virginia True Boardman as the mother and Ruth "Patsy" Miller as Lorna Owens. Their work will not soon be forgotten by those who view the picture. The rest of the cast satisfies. J. P. Hogan and Millard Webb collaborated on the direction and turned out a picture of which they can feel proud.

The Cast

Garry Beecher.....Cullen Landers
Silas Rudge.....Carl Stockdale
Martha Beecher....Virginia True Boardman
Lorna Owens.....Ruth Patsy Miller
Veronica Tyler.....Kathleen Key
Stewart Kilmer.....Ben Beeley
R. Sylvester Jones.....Clarence Badger, Jr.

Story by Gerald C. Duffy
Produced by B. F. Zeidman
Direction by J. P. Hogan and Mildred Webb
Photographed by David Abel
Art direction by Henry Scott Ramsey

The Story

Garry Beecher meets chorus girl, with whom he falls in love. Forgetting his mother and lifelong sweetheart, Lorna, he goes to the city, but arrives to see his ideal leave in the company of a millionaire. He returns home, but is tempted to rob his former employer. With plenty of money he returns to the city, seeks out Veronica and starts on a career of reckless spending. His money runs out. Despite this fact he buys the girl a diamond necklace. He is unable to pay and threatened with arrest, he seeks to recover the necklace. The girl refuses to surrender it, but when Garry angrily demands it, she steals into her boudoir, quietly summons the police and then hands the necklace to the youth, just as the police arrive. Garry is arrested on a charge of grand larceny, convicted and sentenced to ten years in prison. Back home his mother and sweetheart patiently await his return. Realizing that his mother's heart is broken, Lorna sends her letters with Garry's signature. These letters come as a Godsend to the brokenhearted mother. In prison, Garry saves the warden from an attack from one of the prisoners. A friendship between Garry and warden results. The warden learns of Garry's mother and urges the boy to write to her. A wholesale break is perpetrated by the prisoners, who seize the warden, hold up the guards and escape. Garry follows. The prisoners with the warden securely tied, commandeer an engine. The dash for liberty starts. Garry commandeers an automobile. A race between engine and automobile follows. At a crossing Garry gets the opportunity to jump on the engine. A bitter fight with two of the prisoners results in a victory for Garry, who grabs the warden just as a freight train is sighted coming in the opposite direction. At the crossing, he grabs the warden and jumps to a bank to safety. A moment later the collision comes. The warden, grateful to Garry, devotes his time to securing a pardon for the young boy, who, wiser and a better son, returns to his lonely mother and awaiting sweetheart, never to leave home again.

IN THIS ISSUE

"The Strength of the Pines" (*Fox*).
"A Virginia Courtship" (*Realart*).
"Grand Larceny" (*Goldwyn*).
"Dangerous Pastime" (*Gasnier*).
"Why Men Forget" (*R-C*).
"Wife Against Wife" (*First National*).
"The Forgotten Woman" (*Pioneer*).
"The Lost Trail" (*Fox*).
"The Grim Comedian" (*Goldwyn*).
"Saturday Night" (*Paramount*).
"French Heels" (*Hodkinson*).
"Handle With Care" (*Associated Exhibitors*).
"Headin' West" (*Universal*).
"Rainbow" (*Vitagraph*).
"Where Is My Wandering Boy" (*Equity*).
"Clay Dollars" (*Selznick*).
"The Ruling Passion" (*United Artists*).

"Saturday Night"

Should Make Any Night a Banner Night For Exhibitors—Paramount Picture.

Reviewed by Fritz Tidden.

Under the distinctly catchy title, "Saturday Night," Paramount releases a picture that has many strong points of box office advantage, the principal ones being the name of Cecil B. DeMille as producer and a magnetic cast. Exhibitors have surely found that his patrons will flock to a theatre showing a DeMille production because they know that they are going to get what they want in their screen entertainment. And if careful introductory propaganda is planted enforcing that the film deals with a modern problem of inter-class marriage another box office advantage will be realized.

After a theatre manager has gathered in his crowd he may rest assured that it will suffer no disappointment, in the matter of entertainment. "Saturday Night" is amusing in the extreme. And it presents an underlying problem that has far from negative appeal—that of the mistake of marriages contrasted in haste between persons of different social classes. The film is so effective in the latter matter that it often has the appearance of being interesting propaganda against what has falsely come to be known as democracy. It proves conclusively that, except in rare instances, like to like and kind to kind is the best policy for happiness in marriage. And it does what should be done, in pointing out that each division in the socal plane is quite all right in its own way.

The production has been staged with the customary DeMille lavishness and attention to detail. Some instances of lack of restraint in telling the story are present, but they in no way destroy the entertainment value of the whole. Mr DeMille worked from an expert scenario made by Jeanie Macpherson, who also wrote the original story, which is in part an absolutely new variation upon the Cinderella theme. But the director and author are not wholly responsible for the success of the picture. Much credit for this belongs to the cast. Although all the members of this group seem to give inspired performances, special mention should be made of Leatrice Joy, first, and Conrad Nagel next. Miss Joy does the best work of her career and makes a difficult characterization that will be talked about, because so many have tried to do the same thing and have utterly failed owing to no realization of the value of restraint.

"Saturday Night" was chosen to play at the Rivoli and Rialto theatres, New York, simultaneously during the week of January 22 and as this publication goes to press records were being set up in both houses.

The Cast

Iris Van Suydam.....Leatrice Joy
Dick Prentiss.....Conrad Nagel
Shamrock O'Day.....Edith Roberts
Elsie, Dick's sister.....Julia Faye
Mrs. Prentiss.....Edythe Chapman
Uncle.....Theodore Roberts
Mrs. O'Day.....Sylvia Ashton
The Count.....John Davidson
Tompkins.....James Neill
The Professor.....Winter Hall

Story and Scenario by Jeanie Macpherson.
Directed by Cecil B. DeMille.
Length, 8,443 feet.

The Story

The story takes two persons from the wealthy class and two from the poor, and develops a series of romances. The heiress wants to marry a poor man, the millionaire wants to love a poor girl, a washer woman's

(*Continued on page* 553)

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Tol'able David (Richard Bathelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De-Haven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-581. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-185.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-326.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

Singing River. R-731; C-163.
The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-886; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

Small Town Stuff.
The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Love and War.
The Big Mystery.
Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.
False Alarm (R-429. Jan. 28).

GOLDWYN

A Tale of Two Worlds (Gouverneur Morris Production). 5,649 Ft. R; Vol. 49, P-415; C-R, P-469.
Cabinet of Dr. Caligari (German Impressionistic Film). 5,157 Ft. Vol. 49; C-R, 323.
Snowblind (All Star). R-542.
Made in Heaven (Tom Moore). R; Vol. 49, P-995; C-149.
Wet Gold (Williamson Production). R-437; R-439.
Head Over Heels (Mabel Normand).
Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiwam). 5,509 Ft.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.

W·W·HODKINSON

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth). R; Vol. 47; C-R, P-852.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-539.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-718. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 556 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Hurricane Hutch." Ruth Roland is star of "The White Eagle"

The Power Within (W. H. Tooker). R-222. Jan. 21.

Week of December 25

No. 14 of Hurricane Hutch (The Secret in the Flame).
Fireman Save My Child (Lloyd—One Reel—Reissue)
The Wayward Dog (2/3 Reel Cartoon Fable). R-940. Dec. 24.
The Corner Pocket (One Reel—Pollard Comedy). R-940. Dec. 24.

Week of January 1, 1922

No. 15 of Hurricane Hutch (The Last Duel).
No. 1 of The White Eagle.
Try, Try Again (One-Reel Comedy). R-202. Jan. 14.
The Cat and the Mice (2/3 Reel Cartoon Comedy).
Beauty Contest (Two-Reel All Negro Comedy). R-203. Jan. 14.
Before Breakfast (One-Reel Lloyd Reissue).

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 2 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-220. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-222. Jan. 21.
The Bashful Lover (Truex—Two-Reel Comedy). R-219. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy).
The Bear and the Bees (2/3 Reel Cartoon Fable). R-420. Jan. 28.
That's Him (Lloyd—One-Reel Re-Issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy) R-420. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—2-reel drama)
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy).
The Fox and the Grapes (2/3 Reel Cartoon Fable).
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 992 (2 reel Reissue—Irene Castle)).

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy).
The Villain in Disguise (2/3 Reel Cartoon Fable).
Via Wireless (Three-Reel Reissue—Gail Kane).
Look Out Below (Lloyd—One-Reel Reissue)

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark).
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

Live and Let Live (Cabanne Production—Six Reels). R-537; C-47.
The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-735.
The Sting of the Lash (Pauline Frederick—Six Reels). R-911; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasnier Production—Six Parts). R-94; C-357.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-223; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-235; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-536. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-931. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-219. Jan. 21.
The Call of Home (R-425. Jan. 28).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-420. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,231 Ft. R; Vol. 48, P-738.
A Divorce of Convenience. R-639; C-132.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-853. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-769.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

William J. Flynn Series.
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production) Vol. 49, R-876; C-327.
Through the Back Door (Mary Pickford). R-429; C-495.
Carnival (Harley Knoles Production). 3,000 Ft. R-113; C-295.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-93; C-123.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-349.
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNIVERSAL

JEWELS

Outside the Law (Six Reels—Priscilla Dean). R; Vol. 48-465.
Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-523.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28.
Foolish Wives (Erich Von Stroheim). R-316. Jan. 21.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trousseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Dr. Jim (Frank Mayo). R-464. Nov. 26. C-531. Dec. 3.
A Parisian Scandal (Marie Prevost). 4,719 Ft. R-536. Dec. 3. C-705. Dec. 10.
Cheated Hearts (Herbert Rawlinson). 4,415 Ft. R-713. Dec. 10. C-349. Dec. 17.
Shattered Dreams (Miss Du Pont). R-353. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-932. Dec. 24. C-1130. Dec. 31.
The Fire Eater (Hoot Gibson). R-1139. Dec. 31. C-103. Jan. 7.
The Gutternipe (Gladys Walton). R-112. Jan. 7. C-203. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-202. Jan. 14.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-675; C-645.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

The Dream Girl.
Ned of the News (Percy Pemroke).
A Battle of Wits (Eileen Sedgwick).
The Deputy's Double Cross (Laura LaPlante and Lee Shumway).
The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each)

Teddy's Goat (Teddy, the Dog). R-354. Dec. 17.
Get Rich Quick Peggy (Baby Peggy).
A Family Affair (Charles Dorety).
The Dumb-Bell (Harry Sweet). R-114. Jan. 7.
Chums (Baby Peggie and Brownie). R-118. Jan. 7.
Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger (R-425. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).

STAR COMEDIES
(One Reel Each)

Ice Box Pirates.
Heart Breakers.
Show Me Your Samples.
Fur Coats and Pants. R-202. Jan. 14).
Oh Nursie!
Westward Whoa. (R-205. Jan. 14).
Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.
Right But Wrong
Both Booths.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-239; C-R. 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North (R-427. Jan. 28).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-378.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.

EARLE WILLIAMS

Bring Him In. R-1074; C-259.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow.
The Matrimonial Web. R-330; C-339.
The Little Minister. (R-1139. Dec. 31. C-202. Jan. 14).

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28)

Note—Refer to page 556 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
JIMMY AUBREY COMEDIES
The Mysterious Stranger.
The Messenger (R-113. Jan. 7).
SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,834 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Nell Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,093 Ft. (R-317; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,693 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-303. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-453. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy?
Heedless Moths (Audrey Munson). R-743.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-355. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-930. Dec. 24. (C-1120. Dec. 31.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-753.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-356. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-202. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 556 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Union Displays Good Sense

For the reason that I do not wish to subject the union to any possibility of a come-back, at least until I see what, if any backing it will have in its move, the name of the union from which the following letter was received will be kept secret.

May say, however, that the letter is under the official seal of the union and the union is a projectionist (operator) union in a well organized town (100 per cent., sofar as concerns projectionists) of something like a half million population.

Just what it might be possible to accomplish in the matter of securing adequate representation on the executive board and in the International office I cannot say, but I do not regard the office of International President as among the possibilities for the projectionist end. And anyhow a change in International President might not be a wise move.

I do not know, because I know but little of Stage Employee Lempke, the present International President.

He may be a very capable man, and the fact that he has apparently either himself used, or has allowed those subordinate to him to use what opportunity they possessed to injure me, weighs as nothing. I am for the man for International President who can bring about the greatest amount of good for the men, remembering always that the mere forcing up of wages is not all that is to be accomplished.

Charles Shay was THE man, but he is out and I don't believe could be induced to return to office.

A Fight Should Be Made

I do believe, however, that in any event a fight for two things should be made, and this department, with whatever influence it may have, is at the service of those who may wish to make it, always provided a sufficient number of unions signify a willingness to take up the matter to make it worth while.

There are many progressive unions. How many of you are willing to make a campaign for (a) at least one international officer other than members of Executive Board AND two members of the Executive Board. (b) The changing of the "Moving Picture Machine Operater" in the name of the organization to Motion Picture Projectionists.

Unless further change were made in the name it would then stand:

International Alliance of Theatrical Stage Employees and Motion Picture Projectionists of the United States and Canada.

Any union willing to take up this matter must write this department, under its seal. Its name and location will NOT be divulged without its own official consent, but I suggest that this sanction be given.

The letter reads:

Mr. F. H. Richardson,
Projection Dept., Moving Picture World,
New York City.

Dear Brother Richardson: Your article in December 24 issue of the Moving Picture World, regarding the I. A. and our lack of adequate representation on the Executive Board and in the International offices, was read and commented on at our last meeting.

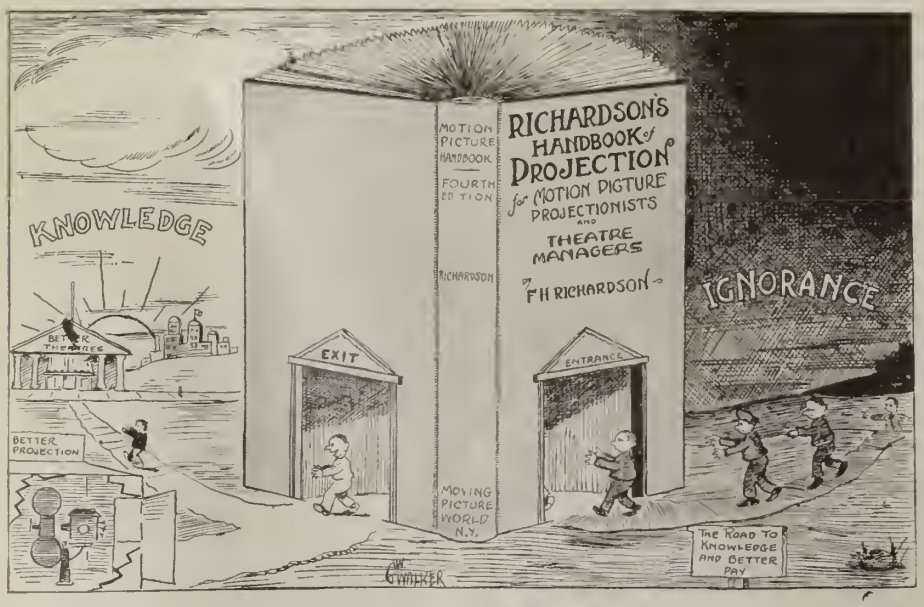
This local desires to inform you that it fully indorses the article in question and believes that every "operators'" local should start immediate action to obtain a fifty per cent. (50%) projectionist representation on the Executive Board of the I. A. at the next convention.

This local has adopted as its slogan: "A PROJECTIONIST FOR OUR NEXT INTERNATIONAL PRESIDENT," and have already instructed our delegates to agitate along these lines.

Signed by Secretary and Sealed.

P. S. My own personal eomment is: more power to your trigger fingers—that is if you use the typewriter the same way I do.

And there you are, gentlemen. The projectionists of this country certainly are entitled to at least a larger representation than they now have in the official family of their organization; also they most certainly are entitled to select the official name they shall be known by. Personally I am not looking for a fight, but I am for anything which is for the best interests of the projectionists, and a fight (if fight it must be) won't give heart failure.



THE GATEWAY
Cartoon by G. W. Walker

Managerial Incapacity

Ordinarily I pay no attention to unsigned letters, but this time I will take a chance and print one. It comes from New York City. Here it is:

Some time ago one of the members of my local was "fired." As was the proper thing, the local officials attempted to save the brother his position, because there was no just cause for his dismissal. But this brother is an independent chap who has a few "International flags" (greenbacks) tucked away. He told the union officers to lay off, as he did not care to work for a manager who for any reason, or no reason at all, did not want him.

The chief objection the manager had to him was the fact that he kept and USED a pair of field glasses, which the other projectionist (the manager's pet) did not use. The projection distance was about one hundred feet. The manager's contention was that the use of the glasses proved that the projectionists' eyesight was not good.

I am working under somewhat similar conditions, and following the advice given in the projection department some time ago I procured an opera glass, though previous to that time I thought it foolish for a projectionist to buy a glass to use on his job.

Manager Reads the World

My manager reads the World from cover to cover, but was not in the game when you gave the advice named. By defending the man who was let out I have incurred the other manager's enmity, and he might convert my own manager to his way of thinking with regard to the glasses proposition.

I would therefore ask you to comment on the matter in the department, if you will.

As I have intimated, my friend is making no squawk about loosing the job, and if this were inserted over my own signature he might get "sore." His former manager prefers Snappy Stories to trade papers, so will not see what you may say about the matter.

Really, Mr. Incognito, I shall lose no sleep if he does. Sometimes it is a pleasure to tell a man he is own brother to an ass, and this is one of them.

The distance of projection is approximately one hundred feet. It is absolutely necessary to the keeping of definition (focus) perfectly sharp—or as sharp as it can possibly be made, that the projectionist have a very sharp view of fine detail on the screen.

Has He the Gall?

Will this wisehimer "manager," who I would imagine really would prefer Snappy Stories to a projection department, have the gall to tell me that a man with normal eyesight can examine detail in the foliage of a tree when he is one hundred feet away as well as he can at half that distance?

Can any man, for instance, see and examine the veins on a leaf when one hundred feet away? Will even the most stupid addlepate declare that the projectionist can possibly secure the best possible definition unless he can see very clearly every fine detail of a picture, and will he have the chilled steel nerve to say any pair of normal eyes can examine fine detail at a distance of one hundred feet, especially when compelled to look out of a comparatively light room through a port hole of none too great size.

The manager who did the firing is the one who should have himself been fired. What

business was it of his anyhow, if the man was delivering the goods on the screen?

For his information let me say that only last night I was in the projection room of the Capitol Theatre, of which Samuel Rothafel is manager, and Cecil Wood, chief projectionist, exhibited to me, with pardonable pride, a pair of forty dollar glasses which are kept solely and wholly to examine the picture with and see that it is in sharp focus.

The really wise manager will, if his projection distance be as much as one hundred feet, procure a good glass, and instead of firing his projectionist for using it, fire him if he does not use it, and use it regularly, too.

From Santa Fe

I was genuinely surprised to receive a letter from Santa Fe, New Mexico. Its writer is right up to date, for he signs himself W. H. Stevenson, chief projectionist, El Onate Theatre. He says:

Dear Mr. Richardson: This is a letter from the one who shoots the stars and starlets through the lens ports of the most unique theatre in all America.

It is possible the quaintness of the theatre may suggest to your mind the thought that the projection may also belong to another age. If so, please dismiss the thought. Through the help given by your Handbooks and nearly twelve years reading the projection department I am able to say that our projection is nearly all we desire it to be.

Actual experience counts for a great deal, but if we did not have the Handbook and the department I very much doubt if we would have either the equipment or the screen results we have today.

I have been helping shoot and shooting pictures for nearly twelve years, and although I have never directly asked your help, your Handbook and the department have nevertheless been my standbys during all that time, and today I would just as soon miss a meal as miss a copy of the Moving Picture World.

Great Strides Have Been Made

Great strides have been made in the improvement of projection room, but recently the president of a nearby local union came into mine with Friend Manager. He looked around and said to the manager: "There is only one thing I can see wrong with your booth, and that is you should not have those windows opening out to the outside. The "operator" will be looking at the street paraders instead of at the screen."

I informed him that there were plenty of men in the profession who would look at the screen instead of at the street, and that he need not hire street lookers.

We have an up-to-date projection room. It is well ventilated and is one any projectionist should be proud to work in. If he cannot put the results on the screen with such equipment it is time he learned some other way of making a living. There is a short article on page 946, December 24 issue. I will try and send you projection room photographs soon. Keep the good work going. More and more power to you and to your pen.

From the article in December 24 issue we learn that the El Onate is probably the only theatre in the world built on the Indian Pueblo plan, or design of architecture. I certainly would like to have some photographs of it and of its projection room.

Agrees With Stevenson

I must agree with the local president, Friend Stevenson. While it is very true that you are in a pretty reasonably warm climate, and while what you have said is true, still I have consistently opposed projection room windows which could be "looked out of."

One reason is that, while as you say, good men will not leave their projector when it is running, still sad experience has shown that a very large percentage of men will, and the window, especially if it overlooks a street, is an ever present temptation to them.

We have men like yourself who will not be tempted, but they are, I am sorry to say, sadly in the minority. Then, too, such windows flood the projection room with light at matinees, which operates to injure the sharpness of the view the projectionist has of the screen.

I am, of course, glad that we have helped you. You will find the new Handbook to very far over-top all previous editions. My compliments to you on your good and conscientious work. Keep it up.

Wants Help

J. M. Jacobs, motion picture projectionist, South Boston, Va., says:

Have been having trouble with my arc lately. Thought maybe you could help me. Have been using a motor generator set until recently, but it has broken down and now I have to use A. C. With D. C. from the M. G. set I used ¾ cored carbons above and ⅝ below, which same I continued to use after the set broke down.

Found I got fairly good results, but was not satisfied, so had manager order some A. C. White Special carbons of the same sizes, and in one of the lamps the lower gets red hot in a few seconds after the arc is struck. In the other the results are fairly good.

The lamp, the trouble is it takes current through a 30 to 60 ampere A. C. to A. C. Compensarc; the other takes current through a rheostat.

Have examined all connections and find them to be O. K. Have a 144-foot distance of projection. Don't you think it would be better if I used the same size upper and lower—say ¾ inch carbons in upper and lower, at least as long as I use the White A. C. Specials? Any information you may give me will be highly appreciated.

Overloading?

It is possible you have a high voltage, and that your Compensarc is delivering considerably more than its rated amperage, thus overloading the lower (⅝) carbon. Your manager should supply you with an ammeter, which he can obtain for a comparatively small sum from the United Theatre Equipment Corporation, 25 West Forty-fifth street, New York City. I would as soon think of running a theatre of my own without an ammeter as I would of running it without any other absolutely essential piece of apparatus.

First: When the show is finished for the day, have enough extra wire handy—you can probably borrow some from the light plant, if you haven't any—to extend the wires sufficiently for the purpose.

Disconnect your wires from both the lamps, and connect those now connected to projector No. 1 to the lamp of projector No. 2, and vice versa. If you find the trouble follows the Compensarc, and that the lamp the trouble was in operates all right when connected to the rheostat, then the trouble is pretty certainly located in overloading of the carbon, though it will nevertheless be well to carefully examine the inside, or gripping surfaces of your carbon jaws, and be sure they are flat, smooth and clean, because if they be rough, warped or scaled, there will be arcing or high resistance between the carbon and metal, which generates heat in proportion to the amount of the trouble.

If Jaws Are In Good Condition

If you find the jaws to be in good condition, and that the trouble changes with the changed connection, then it is reasonably certain that your Compensarc is delivering too much current, because a five-eights cored carbon should not, under any circumstances, be overloaded to that extent with sixty amperes.

If your Compensarc has a sixty ampere maximum capacity (are you sure it is not a special machine wound to deliver 70 or 80 amperes?) then it is possible that it is working on high voltage, and is itself overloaded, though it would be possible that it would deliver high amperage without injurious overload.

To determine the latter point, get a good thermometer and measure the temperature of the surrounding air near the Compensarc. Then bed the thermometer bulb in a small ball of putty, and place it, the putty, in contact with one of the Compensarc coils, during the running of one full reel of film. If the temperature of the coil is not to exceed 72 degrees Fahr. in excess of that of the surrounding air, then the Compensarc is taking no harm from overload, or anything else.

Briefly, the trouble is one of two things, viz: overload of the carbon or poor contact between carbon and carbon jaw, qualified by the fact that it may be a combination of both.

NOTE: If you switch wires and find it necessary to splice the wires to make them reach—as will probably be the case—it is not necessary to solder the joints for such temporary use. Just clean the wire ends well and wrap them tightly together.

If you have no wire large enough, but have smaller wire, you have only to use it doubled as many times as may be necessary to make it equal a No. 6. For instance, four No. 12 or three No. 10 wires will be all right, meaning by that that you must have that many for each side of the circuit.

MANY A SCREEN IS UNJUSTLY BLAMED

GIVE YOURS A CHANCE

and project steady, brilliant pictures at a moderate cost, by installing the Hallberg Motor Generator.

For twelve years, the acknowledged best.

All circuits—single and double arc—25 to 125 amperes.

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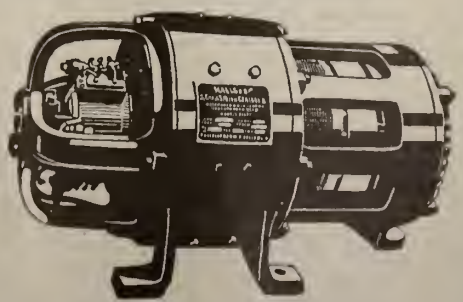

HALLBERG TWO-IN-ONE SERIES ARC MOTOR GENERATOR

Better Equipment

Conducted by E. T. KEYSER

$7,616,000 Is to Be Expended Upon These New Picture Houses

THIS week we report seventy-five new picture houses, whose erection is now being planned or actually under way.

Although the estimated expenditure for but forty-six of the new houses are stated, it totals up to the comfortable sum of $7,616,000.

Three of the houses call for an expenditure of $1,000,000 each, one will call for $500,000, two will cost $400,000 each and three of the houses will cost $350,000, $300,000 and $275,000 respectively.

Two will cost $250,000 each and two other houses will each cost $200,000.

One house will call for $180,000 and two will cost $175,000 each.

At an expenditure of $100,000 each, three houses will be built, another will cost $80,000.

Three houses will call for $75,000 each, one will cost $70,000 and one will cost $60,000.

Two houses will call for $50,000 each, three will cost $40,000 each, while two others will cost $35,000 each.

Six of the houses will cost $30,000 each and four others will each cost $25,000, while four smaller houses will be erected at an expenditure of $20,000, $15,000, $11,000 and $10,000 respectively.

The Geographical Distribution

The new houses will be geographically distributed as follows:

California, three; Colorado, two; Connecticut, one; Delaware, one; District of Columbia, one; Georgia, one; Chicago, five; remainder of Illinois, three; Indiana, two; Iowa, three; Kansas, one; Maine, 1; Baltimore, one; Massachusetts, one; Michigan, three; Minnesota, one; Missouri, one; Nebraska, two; New Jersey, four; New York State outside New York City, five; New York City, five; Ohio, four; Pennsylvania, nine; South Carolina, one; South Dakota, one; Tennessee, one; Texas, three; Virginia, one; West Virginia, four; Wisconsin, three, and Wyoming, one.

In addition to these new houses, nine items refer to the improvement and renovation of picture theatres already built and in operation.

EAGLE ROCK, CALIF.—Rommel Construction Company, Glendale, has contract to erect moving picture theatre on South Central avenue, with seating capacity of 600. Pipe organ will be installed.

LOS ANGELES, CALIF.—L. A. Smith is preparing plans for theatre, store and office building, to be erected at Leeward and Vermont avenues, with seating capacity of 900. Lessees, Bard Brothers.

SAN PEDRO, CALIF.—Mrs. R. F. S. de Dobson will erect theatre and office building, to cost $40,000. Theatre will have seating capacity of 1,600. Lessee, West Coast Theatre Company.

DENVER, COLO.—Work is progressing rapidly toward completion of the beautiful new Colorado Theatre at Sixteenth and Curtis street for the Bishop-Cass Theatre Company. Arthur P. Willett, of New York, has been commissioned to arrange the color scheme. Two curtains will be in evidence, designed of beautiful Spanish red velvet, one parting over the screen and the other disclosing the proscenium arch. Everything from the draperies in front of the sunken orchestra pit to the tones of color on the walls and in the foyers, will be in harmony with the Spanish style of architecture of the building.

GREELY, COLO.—Mrs. Grace Pennington, Salina, has purchased site for erection of moving picture theatre, to cost $30,000.

WINDSOR, CONN.—Lawrence & Coe Construction Company, 372 Trumbull street, has contract to erect theatre, store and assembly hall, for A. C. Lovell, to cost $25,000.

NEWARK, DEL.—J. Clifford Willis has contract to erect one-story brick and concrete moving picture theatre, 90 by 27 feet, for Louis Handloff.

WASHINGTON, D. C.—Victor J. Evans, Victor Building, has plans by Milburn Heister Company, 1710 Fourteenth street, N. W., for one and three-story brick, concrete and hollow-tile moving picture theatre, 50 by 100 feet, to be erected on G street near Grant place, to cost $60,000.

MOULTRIE, GA.—Capitol Theatre Company will erect new theatre to replace burned structure.

CHICAGO, ILL.—McVicker Theatre Company, Rialto Theatre Building, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, to cost $275,000.

CHICAGO, ILL.—Zimmerman, Saxe & Zimmerman, 64 East Van Buren street, are preparing plans for one-story brick theatre, 100 by 175 and 175 by 200 feet, with seating capacity of 1,200, to be erected at southwest corner Fifty-fifth street and Blackstone avenue, to cost $400,000.

CHICAGO, ILL.—W. C. Earl has plans by Whitney & Williams, 122 South Michigan avenue, for theatre, to cost $50,000.

CHICAGO, ILL.—Tom Petrulas and Charles H. Shall, promoters, 127 North Dearborn street, have plans by Robert M. Hyde, 8 South Dearborn street, for two-story brick and stone theatre, store and office building, 58 by 150 feet, to be erected at Morgan Park, northeast corner 111th street and Homewood avenue, to cost $100,000. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Joseph Hopp has plans by William T. Braum, 64 East Van Buren street, for theatre to be erected at North avenue and Larrabee street, to cost $300,000.

ELKVILLE, ILL.—A. E. Atkins has plans by Gill & Fath, 1328-A Walnut street, Murphysboro, for theatre, to cost $30,000.

ELMWOOD PARK, ILL.—Rubin Levine, 133 West Washington street, Chicago, has plans by Whitney & Williams, 122 South Michigan avenue, Chicago, for one-story brick and stone theatre, 50 by 130 feet, with seating capacity of 500.

PRINCETON, ILL.—Manager W. O. Stevens is organizing company to erect theatre at Main and Marion streets.

BLOOMINGTON, IND.—Lincoln Theatre Company has plans by Fritz Anderson, 108 South Fourth street, for one-story brick theatre, 50 by 123 feet, for colored people, to cost $35,000.

LINTON, IND.—Mrs. Lillie Shanklin, Jasonville, has plans by J. F. Fritz for one-story brick moving picture theatre, 40 by 125 feet, to cost $15,000.

DAVENPORT, IA.—Theatre and department store building will be erected for M. L. Parker by Putman Estate, to cost $1,000,000.

DES MOINES, IA.—Plans have been completed for Roosevelt High School, to cost $1,000,000. Specifications include auditorium, with seating capacity of 2,000,' equipped for either moving picture or dramatic productions.

WATERLOO, IA.—Mauser & Fell have contract to erect theatre for Alexander Frank, to cost $11,000.

MILFORD, IA.—George Tjaden plans to erect moving picture theatre, with seating capacity of 400.

HUTCHINSON, KANS.—E. L. Baker has plans by Ralph Beattie & Company for two-story brick and stone-trim theatre and hotel building, 100 by 140 feet, to cost $35,000.

BELFAST, ME.—New moving picture theatre will be opened in Lancaster Building on lower Main street, with seating capacity of 150.

BALTIMORE, MD.—Metropolitan Theatre Company has been organized with $550,000 capital and has plans by Otto G. Simonson, Maryland Casualty Tower Building, for large moving picture theatre, with seating capacity of 1,800, to be erected at North and Pennsylvania avenues.

NORTH ADAMS, MASS.—Richmond Wellington Hotel Corporation has plans by Architect Vane, Pittsfield, for an up-to-date theatre.

DETROIT, MICH.—Charles M. Ross, 858 Penobscot Building, has contract to erect two-story theatre, store and office building, 154 by 100 feet, on Joseph Campau and Trowbridge avenues for Martha Theatre, to cost $100,000. Theatre will have seating capacity of 1,150.

MARINE CITY, MICH.—Robert Baumann has plans by Carl L. Baumann, 901 Sixth street, Port Huron, for theatre, to cost $40,000.

PETOSKY, MICH.—J. L. Gaston will erect theatre, to cost $30,000.

DULUTH, MINN.—Cook Brothers' Amusement Enterprise, Carrick Building, will erect four-story brick and reinforced concrete theatre, 140 by 115 feet, at Superior street and Fourth avenue, N. W., to cost $350,000.

ST. LOUIS, MO.—Aubert Photo Play Company, Title Guaranty Building, has plans by Paul Klingenschmidt, 5086 Wells avenue, for theatre, with seating capacity of 4,000, to cost $250,000.

GRAND ISLAND, NEB.—Strand Theatre will be rebuilt.

OMAHA, NEB.—As soon as site is acquired, Orpheum Company plans to erect new theatre, to cost $1,000,000. Address Mortimer Singer, general manager.

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EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

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EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

PIERCE, NEB.—Pierce Opera House will be remodeled. Address Joseph Braum, owner.

BERLIN, N. J.—Consolidated Theatres Corporation, Victory Building, 1011 Chestnut street, Philadelphia, will erect one-story brick moving picture and vaudeville theatre on White Horse Pike.

HAMMONTON, N. J.—Consolidated Theatre Corporation, of Philadelphia, has purchased the Heck property, known as the Hammonton Hotel, from Rebecca and Joseph P. Heck. It is proposed to erect a handsome, up-to-date theatre on this site, which extends 90 feet on Egg Harbor road, with a depth of 132 feet on Vine street. The plans include a lodge and assembly room, 94 by 30 feet, on the second floor, and probably four good sized stores adjoining the entrance on the main floor front. This theatre will be one of the chain of seven or eight houses which the company expects to construct and operate in towns and cities within a radius of thirty miles of Philadelphia. The location is ideal, being near the centre of the town and facing on Egg Harbor road. The house will have seating capacity of 1,000, and estimated to cost $75,000.

PASSAIC, N. J.—V. Cangialosi expects soon to break ground for erection of moving picture theatre, 53 by 61 feet, with seating capacity of 800 on present site of Villa Fiume, 13 Main street.

PATERSON, N. J.—Jacob Fabin, head of the Fabin Theatrical Enterprises, plans extensive improvements to Regent Theatre. Lobby will be constructed, extending to Hamilton street, similar to one now on Union street side. Alterations will be made to northwest corner of building and a separate entrance to loge, increasing seating capacity of latter to 250. Present smoking room for men will be enlarged and new ladies' retiring room provided.

BATH, N. Y.—Samuel Carver and George F. Small, Buffalo, have plans by Martin Miller, Buffalo, for theatre, with seating capacity of 1,500. Plans also include small pipe organ.

BINGHAMTON, N. Y.—Daniel V. Ahern, 134 Chapin street, has purchased property at 163 Washington street, which he will convert into moving picture theatre.

MAMARONECK, N. Y.—John Lynn, 103 Park avenue, New York, has plans by Frank Quimby, 110 William street, New York, for moving picture theatre and store building, to cost $40,000.

NEW YORK, N. Y.—Occidential Holding Corporation, 71 West Twenty-third street, has plans by William Koppe, 2310 Waterbury avenue, for one-story brick moving picture theatre and store building to be erected at northeast corner Burnside street and Walton avenue, to cost $200,000.

NEW YORK, N. Y.—Merry Mills Holding Company has plans by George Keister for two-story moving picture theatre and store building, 86 by 150 feet, to be erected at northwest corner Ninth avenue and Fifty-fifth street, with seating capacity of 2,000, to cost $175,000.

NEW YORK, N. Y.—Russell Theatre Company has purchased property at Russell street and Driggs avenue, Greenpoint, as site for theatre and business building, to cost $100,000.

NEW YORK, N. Y.—Schroder & Koppel, 347 Madison avenue, have contract to erect one-story theatre and store building at Ninth avenue and Fifty-fifth street, for Ninth Avenue Amusement Company, care George Keister, 56 West Forty-fifth street, to cost $200,000.

NEW YORK, N. Y.—A. J. Schwarzler has plans by S. J. Kessler for one-story theatre and store building to be erected on west side Morris avenue, north 167th street, to cost $175,000.

SUFFERN, N. Y.—F. Conklin has plans by F. W. Wentworth, Citizens' Trust Building, Paterson, N. J., for one-story stucco and hollow-tile moving picture theatre, 62 by 90 feet, to be erected on Lafayette avenue, to cost $40,000.

RICHMOND HILL, L. I., N Y.—Sullivan Construction Company, 17 Cliff street, New York, has contract to erect moving picture theatre on Liberty avenue, between 113th and 114th streets for Our Civic Theatre, Inc.

CHARDON, O.—Chardon Opera House has plans by Frederick Hodges, 604 Bangor Building, Cleveland, for remodeling one-story moving picture theatre, 50 by 93 feet, on Main street, to cost $30,000.

CHESTER, O.—C. E. Bartley and Walter Shaw have acquired property on Carolina avenue as site for new theatre.

CINCINNATI, O.—Max Goldstine, 220 South State street, Chicago, has plans by Rapp & Rapp, 190 North State street, Chicago, for six-story brick and reinforced concrete moving picture theatre to be erected on Vine street near Fifth avenue, to cost $400,000.

CLEVELAND, O.—Utica Realty Company, 7507 Linwood avenue, has plans by George A. Ebeling, 612 Newman-Stern Building, for two-story brick and stone-trim theatre and office building to be erected at East Fifty-fifth street and Lexington avenue, to cost $70,000.

COLUMBUS, O.—State Theatre, costing $300,000, opened December 21, under management, W. J. Dusenburg.

COSHOCTON, O.—Chacos Amusement Company will make alterations and construct an addition to Pastime Theatre.

DAYTON, O.—National Cash Register Company has plans by H. K. Ferguson Company, 6523 Euclid avenue, Cleveland, for two-story brick and stone-trim theatre, to cost $500,000.

OKLAHOMA, OKLA.—Campbell & Price have contract to erect Masonic Temple, to include auditorium, with seating capacity of 3,500. Will have stage equipment so as to handle motion pictures, road shows and elaborate scenic effects.

BRADDOCK, PA.—Hodder Construction Company, 817 Talbot avenue, has contract to erect one-story and balcony theatre and office building, 83 by 125 feet, at 840-46 Braddock avenue, for Crystal Amusement Company, to cost $250,000.

CORRY, PA.—Corry Amusement Company plans to erect one-story brick theatre and store building, 50 by 100 feet.

ERIE, PA.—G. Wesley Stickle, Ariel Building, is preparing plans for converting garage into two-story brick moving picture theatre and store building, 40 by 150 feet, on State street near Thirteenth.

MT. CARMEL, PA.—Chamberlain Amusement Enterprise Company 46 West Independence street, Shamokin, has plans by W. H. Lee, 32 South Seventeenth street, Philadelphia, for two-story theatre, store and apartment building, 100 by 150 feet, to be erected at Third and Maple streets.

NEW CASTLE, PA.—Mike Maike has plans by Frank Moulik for remodeling one-story Liberty Theatre, to cost $30,000.

PHILADELPHIA, PA.—Abraham Felt and M. E. Greenshouse, 140 South Fifty-second street, have plans by H. C. Hodgens, Inc., 130 South Fifteenth street, for one-story brick moving picture theatre, 131 by 150 feet, to be erected at southwest corner Broad street and Girard avenue.

PHILADELPHIA, PA.—Willard Theatre Company has plans by C. E. Oelschlager, 1615 Walnut street, for one-story brick fireproof moving picture theatre, 60 by 120 feet, to be erected at southwest corner Fortieth and Filbert streets, to cost $30,000.

PHILADELPHIA, PA.—W. S. Core has contract to erect moving picture theatre at southwest corner Fortieth and Filbert streets, to cost $30,000.

PITCAIRN, PA.—S. C. Richards, 430 Liberty street, Braddock, is preparing plans for one-story brick moving picture theatre, 48 by 100 feet.

SCOTTDALE, PA.—Scottdale Theatre Company has plans by Howard G. Frank, Connellsville, for one-story brick theatre, 46 by 108 and 42 by 154 feet, to cost $75,000.

SPARTANBERG, S. C.—Chamber of Commerce is promoting erection of theatre and office building, to cost $1,000,000. Address Chester D. Ward, secretary.

MOBBRIDGE, S. D.—Earl Kindred and Martin Schamber will erect moving picture theatre.

GREENVILLE, TENN.—Gem Theatre, recently burned, will be rebuilt.

DALLAS, TEXAS.—New theatre will be erected at Akark and Pacific streets. Address Harry Harris.

DALLAS, TEXAS—Capitol Theatre, at Main, Elm and St. Paul street, recently destroyed by fire, will be replaced by new structure. Address George D. Watters, managing director.

WORTHAM, TEX.—H. J. Smith and associates, Dallas, will erect moving picture and vaudeville theatre, with seating capacity of 1,000, to cost $50,000.

DANVILLE, VA.—L. B. Flora & Son have contract to erect two-story brick, frame, concrete and hollow-tile moving picture and vaudeville theatre, 65 by 105 feet, on Main street. Will have metal ceilings, title and concrete floors, interior tile, metal doors, ventilators, vault lights. Owner, Southern Amusement Company, to cost $180,000. Theatre will have seating capacity of 2,000.

ELM GROVE, W. VA. (P. O. Wheeling, W. Va.)—J. E. Hobbs and V. Zerlotta have contract to erect one-story moving picture theatre, 40 by 100 feet, for L. Miller, to cost $20,000.

HUNTINGTON, W. VA.—W. E. Deegans, American Bank Building, has plans by W. B. Smith, R. & P. Building, for two-story brick and stone-trim theatre and apartment building, 60 by 150 feet, to be erected at Twentieth street and Eighth avenue, to cost $70,000.

STAR CITY, W. VA.—J. F. Evans Lumber Company, Clarksburg, has contract to erect moving picture theatre, 30 by 70 feet, for Barnes & Bitonti.

WHEELING, W. VA.—Leopold-Mellor & Son will erect brick and tile moving picture theatre at 602 National road, to cost about $10,000.

KENOSHA, WIS.—Contract has been let for erection of new theatre on Chicago street. Address A. Z. Greenbaum, president, Kimbark Bank, of Chicago.

MOSINEE, WIS.—John Keefe has plans by Oppenhamer & Obel, Green Bay, for one and two-story brick and tile moving picture theatre, 40 by 110 feet, with seating capacity of 400, to cost $25,000.

VIROQUA, WIS.—Theatre to cost $100,000 will be erected here. Address B. C. Brown.

CHEYENNE, WYO.—Cheyenne Lodge of B. P. O. E. and Chamber of Commerce are negotiating plans for modern theatre and lodge building. Theatre will have seating capacity of 1,500.

Improving Theatres

DOTHAN, FLA.—H. D. Hale, manager Milt Tolbert Tent Theatre Company, Shreveport, La., has leased new Palace Theatre and will remodel house. After improvements are completed, will be conducted as moving picture and vaudeville theatre.

HOUGHTON, MICH.—Vance Amusement Company will remodel and rename Star Theatre the Strand.

FLUSHING, L. I., N. Y.—Arcola Realty Company, 1540 Broadway, New York, has plans by Harrison G. Wiseman, 25 West 43rd street, New York, for interior alterations to moving picture theatre on Main street, to cost $150,000.

HENDERSON, N. C.—Queen Theatre has plans by E. C. Stillwell for alterations and remodeling moving picture theatre, to cost $25,000. Address Chester Green, manager.

CINCINNATI, O.—I. Frankel has purchased Empress Theatre and will make extensive improvements, costing $25,000. Seating capacity will be increased to 1,400.

GIBSONBURG, O.—N. Follet has purchased property which he will remodel and install up-to-date moving picture equipment.

PHILADELPHIA, PA.—Hoffman-Henon Company have prepared plans for alterations

and additions to Logan Auditorium, moving picture theatre, at 4910 North Broad street.

REEDSBURG, WIS.—O. V. Kelley, proprietor Majestic Theatre, has purchased site on Main street for erection up-to-date theatre.

CASPER, WYO.—Lyric Theatre Company has plans by Garbutt, Weidner & Sweeney for new theatre, with seating capacity of 1,000, to be erected at Second and Centre streets.

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Complete Theatre Equipments and Supplies

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MONARCH THEATRE SUPPLY CO.

228 Union Ave. Memphis, Tenn.

Seating the Late Comers and Cutting Down the Usher's Mileage Simultaneously

"TWO," said the usherette, and the head usher let a pair of patrons through the ropes to be guided down to the two vacant seats. "Three," said another usherette, who had just returned from a scouting expedition at the front of the house, and three more picture lovers were escorted forward. By the time that these parties were seated, usherette Number One reported another vacancy and a lonely individual was passed in to occupy that seat.

They were energetic, hard-working little

JUNIOR VACANT SEAT INDICATOR
Made by Guerin Theatre Seating System, Inc. The upper jewels indicate vacant seats in groups of two to five. The lower row indicates isolated vacancies

usherettes and they could spot vacant seats as if they made them to order, but the amount of time they spent trotting back and forth kept the crowd piling up in the back aisle just a little bit faster than it was being seated.

And if pedometers had been part of the usherettes' costumes, they would have shown a mileage which would have represented an appalling amount of wear and tear on the theatre's floor coverings.

THE INDICATOR IN SERVICE
It is hung by a strap from the usher's neck, leaving the hands free to operate

Until quite recently, this method of seating late-coming patrons individually or in parties has been the only available one. No usher could stand up at the front of the house and shout out the vacancies without disturbing the show, and in order to avoid confusion in the aisles, it was not possible to seat more than one party at a time.

Seating Patrons with Celerity

But now along comes a device that eliminates this inconvenience, saves time, and abolishes unnecessary walking, to and from the seats, by the ushers, and seats the patrons one by one or by parties with a celerity that will reduce the standees at the back of the house to a minimum as long as the vacant seats hold out.

The device, which is the invention of Wilfred L. Guerin, vice president of the Guerin Theatre Seating System, Inc., of New Orleans, resembles in appearance a small camera with a leather covered case. On the front of this case are arranged two rows of small glass jewels, which may be illuminated by means of tiny incandescent bulbs at the will of the usher, who carries the device hung from a leather strap around the neck.

The upper row of jewels, when illuminated, are snow white, while the lower row are light red. The upper or white row of jewels indicate two or more vacant and adjoining seats. The lower or red jewels indicate the single and separated seats which are unoccupied.

What the Device Accomplishes

Equipped with this device, the usher, standing at any row of seats, can flash a signal to the head usher as to how many seats in that row are unoccupied and whether they are singles or ensuite. The proper number of single individuals or parties may then pass down the aisle to the row indicated and are quickly seated. The usher then passes on to another row where there are vacancies, signals the number and arrangement of the unoccupied seats therein, and another batch of patrons are cared for. This operation may be repeated, by the usher, row by row, until every vacancy in the house is filled.

Not a word need be spoken by the usher in the aisle to the head usher and as the jeweled lights simply glow without casting light rays in the faces of the audience, there is nothing to distract the attention of the patrons from the picture.

Light, Compact and Practical

The whole device is light, compact and practical. The necessary lighting batteries, incandescent bulbs and the jewel signal lights are installed in one casing and the location of seats, either single or in groups, may be indicated by the usher at the same time with the use of but one hand.

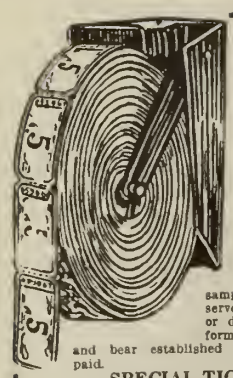
The apparatus, which is known as the Guerin Junior Vacant Seat Indicator, constitutes a particularly important step forward in efficient theatre management, and houses so equipped are bound to acquire an edge over those which rely upon the older methods of communication between ushers.

Powers in Traymore

W. Q. Keene of the Motion Picture Equipment Corporation, visited Harrisburg last Friday and reports business outlook very good there. Two Type "E" Power's machines have been installed at the Traymore Hotel, Atlantic City.

Norris Turns Inventor

Louis Norris, formerly an inspector in the Universal Chicago office, but now at Dwight, Illinois, where he operates for the Blackstone Theatre management, has invented an automatic motor-driven re-wind machine that can be set for a certain footage and stops wherever arranged for on a measurement dial.



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1600 Broadway New York City

Narcey of Simplex Now Public Projectionist

Dave Narcey, who for the past five years has been in charge of the Simplex Factory Service Department, has severed his connection with the Precision Machine Co. and is

DAVE NARCEY
Late of Precision, now with Public Projection Rooms

now operating with Hy Silverman, the Public Projection Rooms, at 729 Seventh avenue, New York City.

Mr. Narcey entered the employ of the Simplex organization as a road and service man, and in this position his experience as a practical projectionist for fifteen years stood him in splendid stead and earned for him an enviable reputation among Simplex and accessory circles. With the new policies of Simplex distribution, some years ago Mr. Narcey was placed in charge of the service division at the Simplex offices and in this position came in contact with thousands of users of the Simplex machines.

Mr. Narcey assures his friends that in the Public Projection Rooms where four Simplexes are rendering day and night service, they can be assured of the finest sort of treatment.

New U. T. E. Distributor Opens in Dallas, Texas

The accompanying illustrations show the attractive front and the well arranged interior of the show and ware rooms of the General Theatre Equipment Company, distributors of U. T. E. equipment, which have been recently opened in Dallas, Texas.

Leon S. Goldman, president of the General Theatre Equipment Company, announces the sale by his organization of two U. T. E. Proctor automatic projectors to the new Elm Street Theatre, a Dallas house, which will be opened in the near future.

In addition to the battery of projectors, the equipment for the Elm Street Theatre included a Hallberg motor generator.

New House for Troy

The Mitchel H. Mark Realty Company, of New York has just taken a twenty-year lease of property owned by Edward, Joseph and William Murphy of Troy, and Frank P. Dolan of Albany as the site for a new Strand Theatre which will be erected in Troy. The contract for erecting the house has been let to Shapiro & Son of New York. The house will cost about $400,000 and will seat 2,000.

The new theatre will be modeled somewhat after the Albany Strand, but will be more elaborate in some respects. The lobby will be one hundred and ten feet long and entirely of marble. It will terminate in two stairways leading into the orchestra pit and two leading to the balcony.

Swaab Reports Eight Simplex Installations

Lewis M. Swaab & Son, Philadelphia distributers of the Simplex machines, report the following installations and sales in their territory. Lagger Brothers' new theatre, Coatesville, Pa., two type "S" Simplex machines, G. E. generator and Superlight screen; also ticket chopper and other accessories. This theatre will seat 1,000 and is thirty by one hundred and ninety feet.

Two Simplex Mazda equipped machines for Edward Brown, P. O. S. of A. hall, Gordon, Pa. Two Simplex machines on the U. S. S. Chaumont.

Two Simplex machines for the Point Breeze Theatre, to replace equipment. Two Simplex machines at the Ridge Avenue Theatre and also two more for the Masonic Home, Elizabethtown, Pa.

Hoffman-Henon Co. Plan a New House

Plans have been drawn by Hoffman-Henon, architects, for a magnificent motion picture theatre, to seat 2,500, to be built at Eighteenth and Market streets, Philadelphia, for Greenfield and Mastbaum.

QUARTERS OF THE GENERAL THEATRE EQUIPMENT COMPANY, DALLAS, TEXAS
The newly established distributors for the products of the United Theatre Equipment Corporation of New York

DISTRIBUTORS WANTED!

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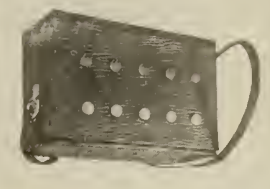

An absolutely new way of seating the patrons and finding the empty seats. These new vacant seat indicators are the greatest novelties and necessities in equipment and service theatres have ever seen; furnish super-service yet undreamed of; enable seating of biggest crowds in only fraction of time now required. A new means of securing patrons and keeping them. Enables communication between ushers as to number of and combination of seats desired—at any distance, regardless of darkness. Enables ushers immediately upon finding vacant seats to signal waiting patrons or other ushers, just how many seats are vacant, just which row and whether single, double, etc.

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PROJECTIONIST—Fourteen years' experience, desires employment, proficient in Optics, electricity and repairing. Write or wire. F. C. Shivers, Lexington, Neb.

ELECTRICIAN, OPERATOR, MECHANIC—Age 30, 12 years' experience. A. C. or D. C. Powers Simplex, etc. References. $25 offered anyone giving particulars of suitable position. Will Green, 54 New Street, Burton-on-Trent, England.

ORGANIST—Exceptional education and theatre experience desires change. Immense library; accurate synchronization, thoroughly reliable. Only high-class theatre be considered. Box 246, Moving Picture World, New York. ....

CAPABLE ADVERTISING MAN and house manager returning East soon. Experienced pictures, vaudeville, legitimate. Desires position of some permanency. Scrap book and references show my worth. Box 245, Moving Picture World, N. Y.

YOUNG MAN JUST finished course in photography at New York Institute of Photograpby wishes position in New York or vicinity as assistant Camerman to learn. References. W. 137 E. 31st Street, Manhattan.

HELP WANTED

WANTED—ASSISTANT ORGANIST for relief bours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE — Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FOR SALE OR WILL TRADE for good second mortgage or bonds, land and building consisting picture theatre seating 600. Only theatre Wallingford, Conn., at present. Over 14,000 population last census. Doing big business and seating capacity can be about doubled by building in rear. Price reasonable. Particulars. David E. Greenberg, Real Estate, 161 Main Street, Springfield, Mass.

EQUIPMENT FOR SALE

FOR SALE—Two Simplex regular types, slightly used, $250 each; A. C. motors; Phillips, 1639 Chapel Street, New Haven, Conn.

FIVE THOUSAND YARDS Battleship Linoleum, four thousand of best grade cork carpet. Government surplus stock, at less than wholesale prices. J. P. Redington, Scranton, Pa.

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BARGAIN—A Universal Camera been used seven months, and other equipment. More information. L. J. Owen, Murray Theatre, Lawton, Okla.

MOTION PICTURE cameras rented, sold and exchanged. Also still cameras, Portable lights. Keep me in touch with your wants. Ruby Camera Exchange, 727 Seventh Avenue, New York.

FILMS WANTED

WILL PAY $40 one reel Chaplin; $70 two reels. Screen examination. Express agents' guarantee of charges both ways. Health film wanted. C. E. Lindall, Oxford, Fla.

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FOR SALE—A SERIES OF TWO-REEL Westeru dramas, with action from start to finish. Striking one and three sheet posters, slides, photos. Central Film Company, 729 Seventh Avenue, New York.

FOR SALE—"Adventures of Jimmy Dale" (32); "Secret Kingdom" (32); "Scarlet Runner" (24); "The Liberator" (24); also "Idle Wives" (6); "Painted Doll" (6); "Sporting Duchess" (5); "The Climbers" (5), and largest selection of other Serials, Special Productions, Comedies, Educations, Travelogues, etc. Guaranty Pictures Co., 126 West 46th St., New York.

MUSICAL INSTRUMENTS FOR SALE

FOR SALE—STYLE U WURLITZER used only 9 months, cost $4,200. Will sacrifice, including $500 worth of music, for $2,200. Landale Theatre, Sarlinville, Ill.

They Agree with Us

January 20, 1922.

My Dear Mr. Keyser:

Your article, "An Extra Projector on the Floor Is Worth a Drawerful of Spare Parts," on page 216, January issue, of the Moving Picture World, is the best advice to exhibitors I have ever read in any publication anywhere. I agree with you from the first word to the last.

I have been in the game for about fifteen years and ten of them were spent in the projection rooms. An extra projector in the projection room for emergency use only is the only way to secure satisfactory screening.

The trouble with the average exhibitor is that he doesn't seem to realize the importance of the projection room equipment. I have worked in houses that, from all outward appearances, were the last word in picture theatres, with a 2x4 projection room and two old projectors that would be a disgrace to a five cent honkey tonk. These same houses would pay any amount to film service, but ask them for an extra projector and they would holler blue murder.

I know there is not a real projectionist in the country that does not agree with your article and I can hear every one of them that read it shouting, "amen brother." How any wide-awake exhibitor can read your article without realizing the importance of an extra projector for emergency use is beyond me.

Yours very truly,
CHARLES H. AMOS,
Manager, Strand Theatre,
Spartanburg, S. C.

January 9, 1922.

E. T. Keyser,
Equipment Department,
Moving Picture World.

We have read your "Better Equipment" editorial, and wish to state that it strikes the right "spot."

We recently had a case of this, where the exhibitor had one machine and in carrying the head out of the booth somebody dropped it and broke the main casting. He was simply compelled to borrow, beg or steal another mechanism.

We have had several cases where we were compelled to fix the mechanism within a few hours and assist an exhibitor to give a show with the same mechanism that day.

It seems even to pay more than one way for the exhibitor to have an extra projector on the floor, and an article of this kind is a benefit to all concerns, and we believe more especially to the wide-awake exhibitor, and we can commend on this article.

With best wishes, we remain,
Yours very truly,
MONARCH THEATRE SUPPLY CO.,
Memphis, Tenn.

January 13, 1922.

Dear Mr. Keyser:

Permit me to say that I have given the article, "An Extra Projector, Etc.," careful consideration.

As an exhibitor of almost three years' experience, will say that I have never experienced the same trouble with my machines two consecutive times. The broken or sprung part always happens where you least expect it. Furthermore, I wish to say that I have kept an emergency head for two years.

With the above remarks, you can see where I stand on the subject.

Very truly yours,
T. W. YOUNG, JR.
Frances Theatre,
Vaudette Theatre,
Dyersburg, Tenn.

Simplexes in Palmerton

Harry Bloomberg, of the Philadelphia Motion Picture Equipment Company, reports the following sales: Two Simplex machines at new house in Palmerton, Pa., with generator. Two Simplex machines at Sixty-ninth Street Theatre.

Recent Incorporations

MONTGOMERY, ALA.—Jefferson Amusement Company has been organized with $15,000 capital by F. L. Burns, M. B. Cannon, J. B. Smith.

SAN FRANCISCO, CALIF. — Scottish Chiefs Picture Corporation has been organized with $500,000 capital.

DOVER, DEL.—South Church Street Company, Inc., has been organized with $1,500,000 capital to produce moving and still pictures.

WILMINGTON, DEL.—Amusement Builders' Corporation has been organized with $50,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Defendem Motion Picture League of America, Inc., has been organized with $5,100,000 capital to conduct moving picture business and deal in films, tools, apparatus, etc.

WILMINGTON, DEL.—Parthenon Productions, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL. — Las Alamitos Commercial & Amusement Company has been organized with $500,000 capital to conduct places of amusement.

WILMINGTON, DEL.—New England Film Land Association, Inc., has been organized with $500,000 capital to produce moving pictures.

WILMINGTON, DEL.—American Realeasing Corporation has been organized with $250,000 capital to produce moving pictures.

WILMINGTON, DEL.—Poto-Color Corporation has been organized with $150,000 capital to originate, make and arrange drawings, scenes and settings and conduct exhibitions, photoplays, dramas, etc.

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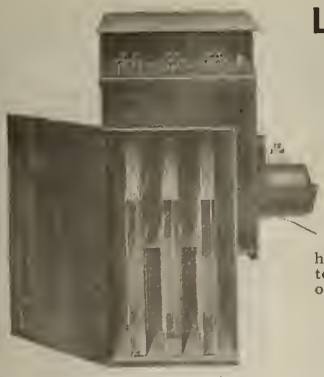

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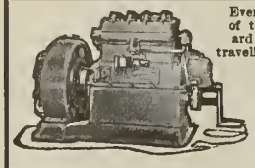

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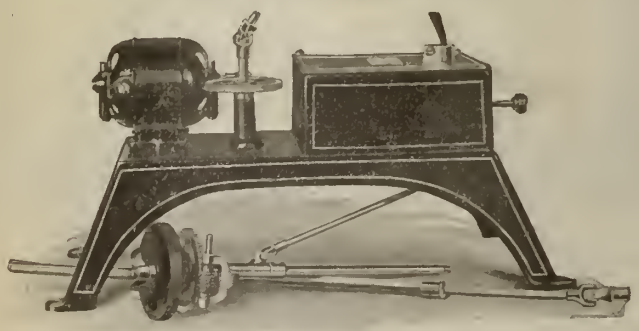

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Vol. 54. No. 6 FEBRUARY 11, 1922 Price 25 Cents

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WHEN the New York Journal says:

"Broadway never before saw anything quite like 'One Glorious Day.' As comedy, as romance and as an example of what the screen can do for real entertainment it is illuminating."

WHEN the New York Telegram says:

"As a comedy it deserves to rank as one of the finest ever made."

WHEN the New York Evening Post says:

"'One Glorious Day' leaves one with a chuckle in one's throat and new respect for the producer. It is whimsically conceived, finely photographed and chock full of humor which leaves memories of a highly entertaining character. It is an event of no little importance."

WHEN the New York Times says:

"Can anything imaginative come out of Hollywood? It can. It has. It is 'One Glorious Day.' Full of spirited comedy, the whole story moves briskly. A skilful and ingenious piece of work."

WHEN the New York Tribune says:

"Whimsical and altogether delightful. Something that has never before been done on the screen."

– *don't believe it* – UNTIL

You see and play "One Glorious Day" yourself. Then you'll agree that these criticisms, the finest the New York papers have ever run, are all *actually* deserved!

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The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals', the corporations'—big events of the past.

We will also make a few predictions of the future on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

MOVING PICTURE World

The oldest and newest trade paper in the field

MOVING PICTURE
World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 11
1 9 2 2

The Knickerbocker Tragedy

IN common with all the nation, the moving picture industry is shocked by the tragedy which followed the collapse of the roof of the Knickerbocker Theatre in Washington. Scores of human lives were lost and the calamity has not been approached in the realm of the theatre since the Iroquois fire in Chicago.

Superficial investigation discloses that the roof fell because of the weight of tons of snow piled upon it by the great storm that centered around the capital and held sixteen States in its grasp. Our best advices point out that the construction was approved by the architect and the Washington building authorities and it appears probable that the ordinary strain of weather would have had no effect upon it. Subsequent examination may reveal other causes and fix the responsibility, as twelve official investigations are in progress.

We extend our special sympathy to Mr. Harry Crandall, one of the foremost exhibitors of the country and a man highly respected in his community and in our industry. Upon him falls a heavy sorrow because it happened that the dreadful toll of life was taken in his theatre, and doubtless through no personal fault of his whatever.

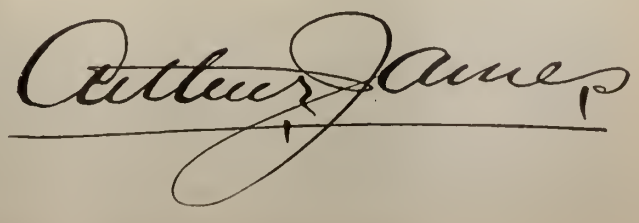
It might have happened in any one of a thousand houses under like conditions, where it had been necessary, as it almost always is necessary, to leave the technical business of construction to others.

Following great calamities there always is an outcry demanding that someone be blamed and punished. We trust that the investigations, therefore, will be conducted carefully, calmly and with the sole object of ascertaining the facts. A debt is due to the dead and bereaved ones and justice also is due to the living.

It is unnecessary to suggest to exhibitors everywhere that they set about immediately the examination of their theatres by qualified experts to make sure, doubly sure, against the possible repetition of this frightful accident.

The safety of the patrons is of first importance, and the industry and the public is assured that the small proportion of accidents in the thousands of moving picture theatres throughout the country is due to the care that exhibitors already have exercised in having their construction fully tested.

Let no voice be raised in criticism until the official investigation fixes the responsibility. In the interim let us express fully the sorrow which this apparent act of Providence has brought to our door.



High Spots in the Week's News

MORE than a dozen investigations are under way to determine the cause of and responsibility for the Knickerbocker Theatre disaster in Washington, D. C., on Saturday night, January 28, when, according to the official statement, ninety-five persons were killed and 140 injured. Four investigations are being made by the municipal authorities at the instigation of Congress, one by the Department of Justice, another by army engineers called in by the engineering commissioner of the district, and several private investigations, including one by the American Society of Civil Engineers. Scores of lawyers are examining the ruins to obtain evidence for suits. The initial theory that the weight of snow caused the disaster now seems to be giving way to the theory that a defective girder was responsible, but there has been no official statement as yet. The whole industry sympathizes deeply with Harry M. Crandall, whose career has reflected honor upon it.

* * *

While the industry was fighting tooth and nail last year to defend itself against unjust and embittered attacks in the various legislatures, its representatives consoled themselves with the thought that 1922 ought to give them a temporary rest. Few legislatures were scheduled to meet, they knew, and the only really big fight they expected was to be the Massachusetts referendum.

But it hasn't worked out that way. The storm signals are up all along the line. Threatened censorship is the chief thorn. They're talking it again in Chicago, in Cleveland, in South Carolina, in Mississippi, and in other localities various taxes to make miserable the life of the exhibitor are being considered. So it's up to exhibitors and producers alike to get into the scrap. The N. A. M. P. I. is doing the Paul Revere now.

* * *

Wid Gunning comes forth with a revolutionary plan for direct exhibitor-producer partnership. Boiled down, the plan is this: He will supervise three producing units which, in the next year, will make four pictures each. Exhibitors will contract to play these twelve films and share in their profits, having paid in advance for as many pictures as they see fit. They will receive a proportion of the 50 per cent net profits, equal in ratio of the cash payment made by them on signing the contract to the total cost of the twelve productions. Each of these will be sold at a $300,000 national quota, but as the maximum cash outlay per picture is set at $100,000, only those exhibitors participating in the raising of the first $100,000 on each picture will share in the eventual profits.

* * *

William A. Brady and the Rev. John Roach Straton are at last to have their long-discussed debate on "Sensational Preachers vs. the Stage." The time, the date and the place are 3 o'clock Sunday afternoon, February 12, Calvary Baptist Church, New York City. Brady has stipulated that the clergyman is to apologize to the theatrical profession and cease attacking it, if he loses.

* * *

Has it occurred to you that perhaps motion pictures are becoming more a woman's entertainment rather than a man's? Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation, says it's so; that the great majority of scenarios are built upon the experiences, preferably the suffering, of women. He also says that if half the time were devoted to making perfect scenarios as is considered necessary to produce a good novel or short story or play, there would be a wonderful improvement in screen literature.

* * *

The advantages of India in a production way are described in this issue by Moving Picture World's correspondent at Calcutta. He says: "India has a vast and rich literature in the vernaculars, and it will take centuries to exhaust the subjects that might with advantage be transferred to the screen."

* * *

"Let me tell you that our arrival in Rome woke no hospitable echoes," said Abraham Carlos, in charge of the production of several Fox pictures abroad. He was talking to W. Stephen Bush, Moving Picture World's correspondent, in Italy. "The daily press showed itself quite unfriendly to our enterprise, and made it plain to us that we were considered vulgar trespassers on sacred soil."

* * *

Charles Ray has affiliated with the United Artists. He will continue to be an independent producer under his existing arrangement with Arthur S. Kane. "Fewer pictures, but bigger and better, will be my slogan from now on," says Charlie.

* * *

Evelyn Laye, versatile English stage actress, hailed by Myron Selznick as a screen find, is coming to the United States to play in Selznick Pictures. She is a beauty of the fresh, invigorating English type, a blonde who ought to register exceptionally well on the screen. The date of her arrival is dependent upon the completion of some English contracts.

* * *

Randolph Bartlett has resigned as advertising manager of Selznick to head Paramount's titling and editing department, and Watt L. Parker, for four years a Selznicker and well known as a demon cueist, succeeds Bartlett.

William D. Taylor Is Murdered in His Los Angeles Apartment

WILLIAM D. TAYLOR, the well known Paramount director, was shot to death during the night of February 1 while in his Los Angeles apartment, according to a "flash" from Famous Players just before press time. The discovery was made the following morning. He was seated, fully dressed, in a chair in front of his desk, apparently having been in the act of writing a check when the shot was fired. The bullet came from behind and passed downwards through his neck to his heart.

There is no clue to the murderer except in a peculiar chain of circumstances occurring within a year. About eight months ago, while Taylor was in Europe, his Los Angeles apartment was entered and all his clothes and jewelry, valued at $800, taken. During last Christmas Week, while he was on location, the apartment was entered again. This time the thief left pawntickets for the earlier thefts and the note that he would return again.

Taylor was born in Ireland in 1877. Ten years ago he entered the American film industry as a director. He has served with Ince, Vitagraph, Morosco, Fox and Famous Players. Just before his death he was engaged in editing two forthcoming Betty Compson features he recently finished. He was unmarried, president of the Los Angeles Lodge of the American Motion Picture Directors' Association and a member of the Los Angeles Athletic Club. One of the great directors of motion pictures and a man who claimed many friends, he will be sorely missed.

The Heavy Rental Prices Involved

WE have no desire to enter into controversy with any trade paper in the field on the subject of the reviews of moving pictures. We prefer that the exhibitors themselves carefully examine the reviews of all and then decide which fulfill the following requirements:

HONESTY.

SHOW JUDGMENT.

FULL COVERING OF THE PICTURES RELEASED.

Recently "Foolish Wives," a million-dollar production, was released and two of three trade publications gave it unbounded praise, both as a production and as an attraction. The third praised the sets and their lavishness and let it down easy.

Moving Picture World was a conspicuous exception in this as in many other instances. One review and one special criticism were published in the same issue dealing with this subject for which the exhibitors of the United States were to be asked record prices.

Our judgment, given fairly and without bias, was that the production was not only unworthy of recommendation to exhibitors but a flagrant violation of picture standards. We stood and still stand one against three—telling the straight, unbiased truth, trying to look at this production with exhibitor's eyes for exhibitors, without reference to the amount of money spent on it or the amount of advertising which might follow in the wake of high praise from us. The fact that newspapers generally supported our view is not under discussion. We are speaking only of trade publications.

Much as we might regret the loss of money to the producer if the picture failed to yield the expected return, we nevertheless, with neither malice nor savage satisfaction, told the exhibitor what we felt he was absolutely entitled to know.

For our own benefit as well as yours, we suggest that when you see "Foolish Wives" you write us a line and tell us for publication or not (as you wish) whether our show judgment and your show judgment agree or differ.

We shall be glad to make this a test case with the exhibitors of the United States, and if you find us not only honest and fully frank but right in our decision, we believe you will be as glad to say so as we are glad to continue to print what we believe to be the truth.

This is a case in point, a most important one, because of the heavy rental prices involved, but we regard all reviews as important if they be truthful and if they are written from a showman's point of view for showmen.

You can be assured that Moving Picture World's business office never rewrites a criticism to tickle an advertiser, that reviews are not omitted to save a producer's face, that we don't praise unless the picture in our judgment deserves it. We do praise when the goods are good goods because exhibitors are also entitled to know what pictures are likely to make money for their box offices.

Let there be no dust-throwing in this important question of reviews. You, as showmen, do your own judging and make use of the reviews which are written by men who insist on telling the truth to exhibitors regardless of good fellowship and good advertising.

ARTHUR JAMES.

United States Supreme Court Upholds Decision Against Picketing by Unions

THE United States Supreme Court has dismissed for want of jurisdiction the appeal brought by the Kansas City Motion Picture Machine Operators, Local No. 170, International Alliance Theatrical Stage Employees, Grover Childers, Chester Edmonds, William Weston, Frank Chesney, Harry Randall, Mr. McCullough, J. A. Payne and D. A. McCullough from the decision of the Supreme Court of Missouri in the picketing case involving John E. Hughes and Wesley H. Briner, copartners, doing business under the name of the Eastern Theatre.

This case presented the question whether the enjoining of peaceful picketing by a labor union is a violation of the right of free speech and personal liberty guaranteed by the first and fourteenth amendments to the Constitution.

On June 13, 1916, John E. Hughes and Wesley H. Briner, of the "Eastern Theatre," brought suit against the above to enjoin them from picketing the theatre where a moving-picture show was being conducted.

Mr. Hughes had been a member of Local No. 170, but ceased to be such member prior to the institution of this proceeding, because of his refusal to pay a fine imposed upon him for a claimed revelation of business of the union. Hughes is said to have thereafter claimed to have acquired an interest in the Eastern Theatre, alleging he had no interest as an owner in the business, and his action in so doing, it is alleged, was a subrefuge exercised for the purpose of ultimately destroying defendants' organization, breaking down the standard scale of wages regulating hours and conditions, etc., "because it was against the rules of the union for a member to have an interest in a show and conduct it himself."

Following a refusal to comply with the demand of the union, picketing was commenced April 16, 1916. The picketing was conducted in a peaceful and orderly manner.

The proceeding was defended on the ground that picketing, when conducted in an orderly and peaceful manner, was lawful and within the right of the union to inform the public and one another concerning the attitude of the Eastern Theatre toward union labor, and that the petitioners were merely exercising the rights of personal liberty and free speech as guaranteed to them by the Constitution of Missouri and the Constitution of the United States.

Court Issues Order

The circuit court issued a restraining order which on final hearing was dissolved. An appeal was taken to the Supreme Court of Missouri, which court on April 1, 1920, reversed the decree of the circuit court, "with directions to set aside the judgment dissolving the temporary injunction heretofore granted and to issue a permanent injunction against defendants, restraining them from picketing in front of plaintiffs' theatre." A petition for a rehearing was filed and overruled by the Supreme Court on April 30, 1920.

The unions asserted that they made no attempt to destroy the business of the Eastern Theatre but they did claim the right to advise one another or the public, when they do so in a peaceful manner, concerning any person or persons against whom they have what they believe to be a legitimate grievance, not to deal with such person or persons. If employees may lawfully organize themselves into associations for their mutual protection and betterment, they charged, they have the right, in order to accomplish that purpose, and in the exercise of their constitutional privilege of free speech and personal liberty, to inform the public by information and persuasion of the unfair attitude toward them of any person or persons.

The result of the decision of the Supreme Court of Missouri is a holding that picketing is per se unlawful in any way conducted and under all circumstances. The United States Supreme Court upholds the Missouri tribunal.

To Test Quality and Quantity of Air in Picture Theatres

Health Officer Fowler, of the District of Columbia, is working for eleaner air in theatres. Tests to determine the quality and quantity of air in the theatres of Washington are now under way.

To determine the volume of fresh air entering the theatres an anemometer is used, an instrument which measures air currents, eonsisting of a finely balaneed propeller of isinglass whieh is revolved by the air and the revolutions recorded. In determining the quality of air, however, H_2O, or plain water, will be used. Bottles filled with water will be emptied in the theatres and then eorked, the plaee of the water being taken by the air, which will then be taken to a laboratory and analyzed.

The smaller theatres will be visited first, after which the larger houses will be investigated. The analysis is part of the health offiee's campaign for better air in publie plaees, a similar investigation of the quality of air in telephone booths having just been eompleted.

SCENES FROM "THE MIDNIGHT STAGE," STA RRING FRANK KEENAN. A PATHE PLAYLET

Many Investigate Washington Disaster; Other Cities Checking Up on Theatres

Now Hold Belief Defective Steel Caused Collapse —Much Sympathy for Crandall

MORE than a dozen investigations are under way to determine the cause of and responsibility for the Knickerbocker Theatre disaster in Washington, D. C., on Saturday night, January 28, when, according to the latest official statement, ninety-five persons were killed and 140 injured by the collapse of the roof during a raging snowstorm.

Four investigations are being made by the municipal authorities at the instigation of Congress, one by the Department of Justice, another by army engineers called in by the engineering department of the district, and a number of private investigations, including one by the American Society of Civil Engineers. Scores of lawyers have been examining the ruins in a search for evidence upon which to base suits for heavy damages.

The echoes of the dreadful catastrophe are still reverberating throughout the country. Theatre inquiries have been started or proposed in scores of places. The New York State Legislature already is considering a bill amending the general city laws by providing that no building in a first or second class city, except one or two family dwelling houses, can be erected or altered unless the work is intrusted to the superintendence of a master builder, who must have a certificate of qualification from the building department, for which a fee not exceeding $100 may be charged.

Mayor Hylan has started an investigation of the structural safety of all New York City theatres, picture houses, dance halls, boxing clubs and other places of assembly. Thirty-eight inspectors already are at work. No adverse report on a place of assembly had been made as Moving Picture World went to press.

Believe Girder Defective

The original theory that the weight of snow caused the collapse of the Knickerbocker's roof is now disputed by several persons, who attribute it to a defective steel. Colonel Charles Keller, engineer commissioner for the district, in particular holds this view.

"Unless there was faulty or defective material," he is quoted as saying, "the weight of the snow was not alone sufficient to cause the collapse of the roof."

Colonel Keller is said to be satisfied that the concrete roofing was manufactured according to specifications and that the roof had been sufficiently anchored to meet all demands upon it.

"There may have been some defect in the steel, for instance," he is quoted as saying, "which ordinary inspection would not reveal. That would account for the collapse. So far as I can determine there is no evidence of deterioration in the concrete or other material. The roof was constructed to stand a load of twenty-five pounds to the foot and the snow placed no such burden upon it."

City in Mourning

Harry M. Crandall, whose career as an exhibitor has reflected honor upon the motion picture industry, closed his five other Washington houses until further notice, and announced this was not done because any of them were considered unsafe, but because he and his associates did not desire to accept money for amusement while the city was mourning those who lost their lives.

The flags on every public building of Washington will fly from half mast for ten days, by order of the district commissioners. President Harding has cancelled a White House reception because of the tragedy.

Congress is under fire from certain newspapers which severely criticize the method of government in the District of Columbia—the district commission. The commissioners are appointed and supervised by a Congressional committee which the newspapers and certain Congressmen charge with being negligently conducted. It is said that "nobody wants to be on that committee." The cry is raised that the district should have its own government instead of being the "plaything of Congress."

President's Statement

President Harding on Sunday issued the following statement:

"I have experienced the same astounding shock and the same inexpressible sorrow which has come to all of Washington and which will be sympathetically felt throughout the land. If I knew what to say to soften the sorrow of hundreds who are so suddenly bereaved, if I could say a word of cheer to the maimed and suffering, I would gladly do it.

"The terrible tragedy, staged in the midst of the great storm, has deeply depressed all of us and left us wondering about the revolving fates."

The following was received from the Washington correspondent of Moving Picture World:

How Washington Feels

Harry M. Crandall was the victim of circumstances. Evidence thus far presented points to an unusual occurrence, a catastrophe of a kind that may never again be visited upon the city. And the people of the city, the right-thinking people, are not inclined to place the blame upon Mr. Crandall or his organization in advance of a finding of fact.

Everyone feels the effects of this catastrophe, but it is being viewed in a sober-minded way. There are the usual

"God, But That Dog Is Magnificent!"

SOMEWHERE, in the complex recesses of every human heart, there is a vibrant, sincere and deep-rooted quality. It is love for a dumb animal. That quality is a life-long one beginning early in childhood with the eager stretch of soft baby fingers towards some furry ball of life and ending in old age with the affectionate pat of a withered, wrinkled hand on some dumb beast whose kindly eyes and rough caresses are eloquent with unspoken love. It is a basic quality, this love common to human hearts, upon which much hangs.

There is no finer representative of this dumb race than the dog. By sheer devotion, sagacity and forbearance he has enshrined himself forever in the hearts of all mankind.

From his ranks now comes a great artist—great because he is utterly unconscious of his superb playing, unconscious, too, of camera and director. He is Strongheart, Belgian police dog, who brings eternal glory to the screen and to himself in First National's, "The Silent Call," directed by Larry Trimble.

It has remained for the screen to give the animal actor a fair chance; to rescue him from the unnatural hoop-jumping, barrel-spinning antics of the indoor stage and bring him into his own in a real story amidst God-made sets—gloriously free of the block and tackle artificialities of man.

Strongheart is a star whose virile, unconscious acting leaves little to be desired. He gets under your skin and touches the chords of deep emotion. He sends you away refreshed as one having visited an oasis in the monotonous desert of human entertainment. And he makes you glad to shout in your neighbor's ear: "God, but that dog is magnificent!"

A. J. CHALMERS.

"knockers" just as there were people who stood around the ruins just out of curiosity waiting only for a view of the bodies. It is indeed regrettable that this horrible loss of life had to occur, but it is apparent as a result that the building laws perhaps are more to blame than anything else. These laws are in the process of revision, it is said, yet army engineers who looked over the plans of the ill-fated theatre are reported to have expressed the belief that they were properly drawn.

Keller Investigating

The plans for the building were drawn by Reginald W. Geare, as were the plans for the other Crandall theatres. Both he and Colonel Keller, engineer commissioner of the District of Columbia, are of the belief that according to the plans and specifications there was not sufficient snow piled upon the roof to strain any part of the supporting truss sufficiently to cause the break, in the event that every piece of steel in the network of supports forming the truss was perfect.

Colonel Keller is going over the great masses of wreckage with a view to satisfying himself as to the nature of the material actually used in the construction work and to determine whether or not it actually came up to the requirements of the specifications. With his assistants he also is making a careful study of the plans and specificaitons for the building to see whether or not all requirements in the interest of safety were provided for.

50 Tons of Snow

It is estimated that as much as fifty tons of snow had lodged upon the Knickerbocker roof. At the weather bureau it was figured that the snowfall of twenty-six inches would produce a weight of ten pounds to the square foot. The building laws require that the trusses shall be able to stand a strain of 25 pounds to the square foot over and above the weight of the roof. Mr. Geare has been unable to state any cause for the accident and could only hazard the guess that some part of the material was faulty, as every requirement of the building inspector's office had been complied with.

Coroner Nevitt has ordered the Police Department to summon architects, builders, owners of the theatre, officials of the building inspector's office and witnesses to the theatre collapse to an inquest. The coroner's jury has already made a survey of the ruins. The Department of Justice has undertaken an investigation; the Senate and the House District of Columbia committees are both considering a probe of the accident, and the city heads are doing the same thing.

Crandall Suffering

Harry M. Crandall, one of the best liked men in the industry, was overcome by the accident. The strain upon him has been terrific for he is a "regular fellow" and there is no one in Washington or anywhere else who can say that he ever did harm to anyone. His reputation is assisting him materially in this trying time.

Ever since the first news of the disaster found its way into the newspapers of other cities, quantities of letters and telegrams have been received by him. There have come proffers of aid, it is said, and messages designed to bring cheer to him, for he is suffering, as any other really human person would.

The members of the Crandall organization have largely refrained from issuing statements. Many remarks have been accredited to them, but the World correspondent was informed that all connected with the company are so dazed with the events of the fateful Saturday night as to be unable to concentrate on any statement that would be of any real value.

These men must await the outcome of the several probes that will be undertaken. The corporation faces innumerable suits for damages, and in legal circles it is said that its liability will rest upon the findings of the investigators. If it is found that the plans and specifications and the construction work itself was passed by the building inspector's office, the corporation will be absolved of all responsibility for the accident, and the belief is expressed that such will be the case.

Friends of Mr. Crandall point out that he personally is not to blame for the catastrophe, as he is not a builder or architect and must of necessity depend upon the skill and knowledge of others in the construction of his theatres. The plans are drawn and the theatre built, and then the playhouse is accepted by him as a going proposition.

O'Donnels Killed

Dominick F. O'Donnell, for many years connected with the film industry of Washington, and Mrs. O'Donnell were among those who lost their lives. Mr. O'Donnell at one time headed the Pathe exchange in this city and has held other important posts. At the time of his death he was one of the officials of the Federal Film Company, dealing in State Rights productions.

Employes Killed or Injured

The following theatre employes killed or injured in the crash:

Killed—Joseph W. Beal, G. S. Freeman, Ernest E. Natiello, William Tracy, all musicians, and Mrs. F. G. Mirsky, pianist.

Injured—Oresto Natiello, orchestra leader; John Klenner, John Prezioso, Alphonso Van Poucke, Edward A. Williams, musicians.

Date Set for Hearing on Anti-Censor Bill

There will be a hearing before the Ways and Means Committee at the State Capitol, Albany, N. Y., February 14, on the bill introduced by Assemblyman Louis Cuvillier, of New York City, calling for the abolishment of the New York State Motion Picture Commission.

Inasmuch as this hearing is scheduled for the opening day of the New York State convention of exhibitors, opportunity will be afforded all attending the convention to hear arguments presented by both sides.

The hearing will be held during the afternoon.

The Hays Rumors

RUMORS finding their way into the daily newspapers have linked Will H. Hays with various plans, projects and promotions of which Mr. Hays is probably as uninformed as the editors who give their columns over to the sensation of the hour. Among the really prize hoaxes was a story in the dignified New York Times that Mr. Hays was promoting a Long Island moving picture colony builded around a church with the idea of offsetting the horrible and horrendous sins of Hollywood. Mr. Hays, who is on a brief holiday preparatory to his new labors, will doubtless be entertained by this startling news. Another rumor was that Col. Arthur Woods was considering an offer of $50,000 a year to become Mr. Hays's assistant. Whether the Supreme Court of the United States and Premier Lloyd George will figure in the next rumors is a moot question.

In the meantime Mr. Hays will not announce his plans until he is ready to announce them and when he does they will be important.

Ten Years at Auburn

Morris Taitus, 27 years old, who pleaded guilty to complicity in the theft of films with a potential value of $250,000, was sentenced to ten years in Auburn last week. Taitus was employed as shipping clerk at the local United Artists' exchange. He was arrested in El Paso, Tex., following a long chase.

Much Hostile Legislation Is Brewing Though Few Legislatures Will Convene

Battles Must be Fought in Illinois, Ohio, Mississippi, New York, South Carolina, Massachusetts, Washington, D. C. and Maryland Industry Is Working Hard to Win the First Referendum

TROUBLE signals for the industry are up in many sections of the country. Censorship and blue law bills, drastic exchange housing restrictions and many other regulatory measures comprise the mid-winter crop of threatened enactments which the organized industry must combat during the next few months.

The fact that 1922 is an off year for legislative sessions in a large number of states has not lessened the defense burden. Instead, it apparently has added to the difficulty of simultaneously warding off blows from various angles, because the reformers have launched their attacks this year in cities and communities where the absence of legislative sessions have kept them away from the city capitols.

In Illinois, for instance, the legislature does not convene this year. But according to advices just received by the N. A. M. P. A., in Chicago the censorship agitation has been vigorously resurrected and an ordinance has just been introduced providing for the establishment of a department of motion pictures with three commissioners, including one woman, at an annual salary of $5,000 each. It would divorce Chief-of-Police Fitzmaurice from the control of exhibition.

Would Rule Advertising

The proposed enactment provides that "no banner, poster, sign or other like advertising matter that is immoral, improper, obscene, sacrilegious or salacious shall be approved," and that no permit shall be granted for the showing of a picture that is "immoral, unpatriotic, or holds up to scorn or ridicule any nation or the people thereof, or portrays riotous, disorderly or other unlawful scenes, or has a tendency to disturb the public peace or debase the public morals."

The judiciary committee of the Chicago City Council will consider the proposed measure on February 6. Several aldermen have denounced the resolution.

Cleveland Investigation

From Cleveland comes word that the Chamber of Commerce through its municipal committee, is investigating the entire question of censorship. In a letter just received by Frederick H. Elliott, executive secretary of the National Association, from Dale Brown, secretary of the committee, he states that the committee is investigating "the entire question of moving picture censorship with a view to making recommendations as to whether or not censorship is the proper method of correcting an existing evil, or if it is an improper method." Mr. Brown states further that should the committee arrive at the former conclusion, it would make a recommendation as to "whether or not the municipality, the state or the national government should exercise this function."

Governor Russell Hostile

In Mississippi the present legislature has before it a censorship measure which was advocated by Governor Lee M. Russell in his annual message. In this message Governor Russell said: "I cannot too strongly urge the very great necessity of establishing by statute law a censorship of the motion pictures used in this state. The right kind of pictures should be encouraged. This new enterprise is possibly the greatest educator in the land with the exception of the schools, and if properly censored, may be continued to the great entertainment and education of the whole people * * * * You can easily draft a law to have these pictures carefully censored before being presented to the public. The expense of this censorship should be borne by the exhibitors, who should be required to pay a small tax or license sufficient to meet all expenses of the censor."

In New York a blue law bill which would close every picture theatre in New York on Sunday has been introduced in the legislature by Assemblyman Clarence W. Hausner, of Montour Falls, Schuyler County. It provides that "the exhibition of a motion picture or pictures on the first day of the week, if a fee be charged for witnessing such exhibition, is forbidden. Every person aiding in such exhibition by advertisement, posting or otherwise, and every owner or lessee of any garden, building or room, place or structure, who leases or lets the same for the purpose of any such exhibition, or who assents to the use of the same, for any such purpose, if it be so used, is guilty of misdemeanor. In addition thereto, every such exhibition, of itself, annuls any license which may have been previously obtained by the manager, superintendent, agent, owner or lessee, using or letting such building, garden, room, place or other structure or consenting to such exhibition."

The South Carolina Legislature is now in session. Three bills have been introduced which if passed would cost the industry several hundred thousand dollars a year in that state.

One provides for the imposition of a privilege tax on all picture companies doing business in South Carolina. Under the terms of the bill $5 a reel would be charged for every original print shown in the state and $2.50 a reel for every duplicate. This legislation was recommended by the governor. Another measure provides for a state luxury tax of 1 cent on every 30 cents admission. A censorship bill is also pending.

In Massachusetts a serious situation confronts the industry. At its last session the Massachusetts Legislature enacted a censorship law which would have been effective January 1, 1922, had not the National Association in conjunction with the Allied Theatres of Massachusetts secured a referendum by obtaining and filing 25,000 petitions. This automatically stayed the operation of the law until it has been voted upon by the public at the next general election in November, 1922.

This will be the first time the public of any state has been allowed to express its will regarding motion picture censorship. The reformers in Massachusetts who sponsor the censorship measure are working assiduous. The organized industry, however, is not inactive.

Washington and Maryland

In Washington, D. C., several measures of grave importance are pending. One bill provides that all theatres in the District of Columbia shall be closed on Sunday. Another, introduced by Senator Myers, of Montana, provides for censorship, a Federal picture censorship bill, introduced by Congressman Bland of Indiana, is also pending, together with several unusual bills affecting the industry which were introduced by Congressman Herrick of Oklahoma. Then, too, there is Senator Meyers' bill calling for an investigation of alleged "political activities."

In Maryland a bill is pending which provides for a referendum on the question of Sunday opening in Baltimore. At present no pictures can be shown in Baltimore on Sunday. There has also been introduced in the Maryland Legislature a bill providing for the imposition of a fine of from $50 to $100 for the exhibition of a film without a trailer.

Other states in which legislative sessions are now in full swing are New Jersey, Rhode Island, Virginia, Kentucky and Maine. In all of these there have been censorship battles in the past. In both Louisiana and Georgia legislative sessions will convene. in the summer.

Albany Convention Expects About 1,600; Exploitation Proving Highly Successful

IN order to keep all exhibitors in direct connection with arrangements for the annual convention of the New York State M. P. T. O. in Albany on February 14, 15 and 16, a bulletin service has been inaugurated by the Albany Theatrical Managers' Association. This bulletin, written in a breezy way has aroused such enthusiasm that the coming convention will set a new record for attendance.

According to George Roberts, president of the Albany association, who spent the first part of this week in New York city with Samuel Suckno, also of Albany, close to 1,600 persons will attend. For instance, the Theatre Owners Chamber of Commerce of New York has chartered a special train which will leave the Grand Central station at 2 o'clock on the afternon of February 14. Banners on the outside of the cars will advertise the convention.

G. F. Stanton, city passenger agent of the New York Central lines, has arranged that all district passenger agents will line up the exhibitors in Syracuse, Rochester, Buffalo and other of the larger cities in order that they also may travel as individual bodies. Some idea of the demand which has come for hotel reservations during the last few days can be gained from the fact that in one day Samuel Suckno received requests for nearly 150 rooms.

Mail to Carry Slogan

All mail being sent out from film exchanges in New York, Albany and Buffalo during this week, and up to February 13, will carry the following postscript: "The talk of the State—a good time for all—February 15— at the Movie Ball."

This slogan was adopted in Albany last Saturday at a meeting of the exchange managers of that city. It was at once sent to E. C. Fox of Buffalo, chairman of the committee of exchange managers in Western New York, promoting the publicity of the convention, and to Joseph Klein of New York, who is doing the same thing in the metropolitan district, with the assistance of William E. Raynor, I. E. Chadwick and Samuel Eckman.

A total of 115 slides advertising the ball on the night of February 15 are being used in as many theatres within a radius of 100 miles of Albany. All salesmen from film exchanges in the state are carrying with them this week attractive cards advertising the convention and which are being left in hotels and theatres. A diamond shaped card advertising the ball is also being used in all street cars in Albany, Troy and Schenectady, and suburban lines out of these cities. Tickets for the ball have been placed on sale at a dozen place in each city.

Six more booths have been added to those already sold, making a total of twenty-seven which will be at the convention. The state officers are planning to arrive in Albany three days before the opening. All concerns taking booths have received letters to the effect that all decorations must be in place not later than Monday night.

There is going to be, in all probability, some genuine surprises at the banquet in the way of speakers. The committee handling this part of the program has been promised some of the most prominent men in national and state affairs. Senator James J. Walker will be toastmaster.

Goldwyn Mid-Winter Sales Convention Shows Spirit of Aggressive Optimism

WITH a full attendance of branch managesr from the twenty-two Goldwyn exchanges, a spirit of aggressive optimism prevailed at the mid-winter convention of Goldwyn Distributing Corporation at the Congress Hotel in Chicago from Monday to Thursday of last week.

Bringing reports from all sections of the country, many of the branch managers were firm in their belief that the period of depression was giving way to normal conditions and that there was every reason to expect an improving market for pictures with drawing power.

Among the home office executives who addressed the convention were Samuel Goldwyn, Alfred Weiss, F. A. Gudger and A. S. Aronson, all of whom expressed confidence in the ability of the industry to meet the present situation. Abraham Lehr, vice-president in charge of production at the Culver City Studios, discussed production policies in making box office attractions.

It appeared to be the opinion among both the branch managers and the home office executives that much of the present depression can be dissipated by properly aggressive business methods, a better fighting spirit and less talk about bad conditions. All of the managers were heartily in favor of giving exhibitors every possible assistance in exploitation, as thorough exploitation is being found a more and more essential factor in building up attendance.

Again the Moving Picture World leads in the number of reviews. Sixteen in this issue. That's service.

SCENES FROM "THE SEVENTH DAY," RICHARD BAR THELMESS' SECOND PRODUCTION FOR ASSOCIATED FIRST NATIONAL

Goldwyn and Photoplay Offer Chance to Young Women Wanting Screen Career

IN keeping with Goldwyn's frequently announced desire of obtaining new faces for the screen, Samuel Goldwyn, president of the company, and Photoplay Magazine have inaugurated a contest to be known as the Photoplay-Goldwyn Screen Opportunity. It is not merely a contest, but a quest for a new actress of ability and an opportunity for some girl not on the stage to realize her ambitions to make a career for herself in motion pictures.

The first choice of the judges in this contest will receive a year's contract to appear in Goldwyn pictures. The announcement of the opportunity appears in the March issue of Photoplay Magazine.

All women over 17 years of age who are not professional actresses are eligible to enter the contest. During the period of the contract, the winner shall receive a salary equal to that being paid competent actresses playing in motion pictures at that time.

Goldwyn will pay the transportation of the winner and of her mother to and from the studios at Culver City, Cal. By the terms of the contest Goldwyn will have a three years' option on the services of the winner.

Other entrants, in addition to the winner, will be considered for use in Goldwyn pictures. Motion picture tests will be made of those selected as the best screen possibilities. The tests will be made at the Goldwyn exchange nearest the residence of the entrant, transportation charges of those chosen to be paid by the company.

Photographs of entrants in the contest will be received by the New Faces Editor of Photoplay Magazine, 25 West Forty-fifth street, New York City, up to July 1, 1922, when the contest closes. The winner will be announced in the September issue of Photoplay Magazine. The judges will be Samuel Goldwyn and James R. Quirk, editor of Photoplay Magazine.

A Few Reformer Reflections

A GOOD reformer is just as good as anybody else who is good. But a bad reformer is just as bad as anybody else who is bad. Reformers have their mission to perform, even as you and I. But when too much professionalism enters the game, then the reformer in turn needs just as much regulation as the professional baseball player or business man.

The present wave of reformation appears to be the instigation of professional reformers who make their living in that field. Why should the people's own favorite amusement—the films—be the butt of reformers' attacks today? Well, don't professionals in any line have to keep busy to earn their shekels? Positively!

Since the reformers have been working a little overtime to give our fair land the "blues," the newspaper editors and leading citizens have expressed disapproval of their ways and means. And these opinions have met with the hearty approval of audiences when screened in "Topics of the Day" films. Just to give you a chance to form your own opinion that too much censorship is dangerous, we scissored these paragraphs for our readers:

VERY TRUE

Human nature is something to train and refine; it can't be destroyed. Even the fool reformers ought to know that.—Houston Post.

ONE AFTER ANOTHER

"First it's the brew law; then it's the blue law."—Buffalo Enquirer.

YES, INDEED

Probably ninety per cent of the men who are trying to reform the world would be more useful citizens if they would go to work.—Boston Shoe and Leather Reporter.

THANK GOODNESS

There's one consolation—the reformers can't compel us to close our umbrellas on a rainy Sunday.—Seattle Post-Intelligencer.

NIGHT STUFF

With blue law officials taking the sun out of Sunday, and police, deputy sheriffs, constabulary and Federal agents taking the moon out of the other six days, about all the average citizen sees is the stars.—Denver Times.

DEFINED!

Reformers are people who take your money and give advice. The only thing we need to destroy our civilization is a few more reformers.—Columbia Record.

PEOPLE'S PREFERENCE

The movies are the democratic amusement of a democratic people. These people are the best judges of what is good for them. They exercise natural censorship by patronage for good pictures and boycott for bad ones. Any additional censorship is superfluous.—San Francisco Examiner.

WHY, OH! WHY?

Does one seek to reform others because one wants to save their souls or because they annoy him? Benevolence or irritable selfishness, which?—St. Louis Globe-Democrat.

EVER THUS

There will always be something in need of reforming as long as people are willing to pay salaries to professional reformers.—Wynne Progress.

JUST LIKE 'EM

Watch the reformers claim that coffee is dangerous. A man recently killed his wife by hitting her with a percolator.—Richmond Dispatch.

Americans Must Not Be Too Sure of Argentina

A big demand for American films exists in Argentine according to a report to the Department of Commerce from Trade Commissioner Brady at Buenos Aires, but American producers are warned not to feel too sure of the field but to follow closly the requirements of the people, lest the lower-priced European film supplants the American product. Prices of our films in Argentine are so much higher than the European that distributors often place one or more European films on the program in order to balance the cost.

There are 128 operating picture theatres in Buenos Aires alone, it is stated, with 2,250,000 paid admissions per month, and not less than fifteen established producers in the country, but most of the films are poorly set, poorly managed and poorly acted.

C. B. DeMille and P. Erbe Are Coming from Europe

Cecil B. DeMille will arrive in Los Angeles February 8, according to cable information received at the Lasky studio. The producer will sail from England January 28, arriving in New York February 3. He will travel directly West to begin production work on "Manslaughter," the Alice Duer Miller story which he is to produce for Paramount.

Mrs. Cecil B. DeMille will meet the producer when he arrives. Mrs. Paul Iribe also will meet her husband who accompanied Cecil B. DeMille on his vacation trip. With the party going West will be Jeanie Macpherson and Clare West, scenarist and fashion designer, respectively, for Cecil B. DeMille productions.

First National Offers Trip to Los Angeles to Nine Best Exploiteers Among Its Exhibitors During First National Week

NINE of the most enterprising exhibitors of the country are being offered temporary employment by First National. Despite the fact that the salary connected with these positions will be only one dollar a week early indications have pointed to a flood of applications for these positions.

They will be offered to the exhibitors of First National productions during First National week, February 18 to 25 inclusive, who put on the best advertising and exploitation campaign in connection with Anniversary Week. The lure in the salary offer is that these exhibitors will be required, by the terms of their positions to make a trip to Los Angeles and to personally meet all the First National stars, producers, directors and artists. Their stay in Los Angeles will be exactly one week and during that time all their traveling and hotel expenses will be paid by First National.

To facilitate the efforts of exhibitors in qualifying for these jobs First National's advertising department has prepared an abundant amount of advertising paper and accessories. This has already been shipped to the various exchanges and will be available without charge to all exhibitors participating in First National Week.

The only condition laid upon applicants who seek to join the ranks of "Dollar A Week Men" is that complete descriptions of their advertising and exploitation campaigns, accompanied by photographs of their achievements must be sent into the publicity department of First National pictures not later than March 20, 1922. Photograph and accounts of lobby displays, ballyhoos, presentations, special signs or banner arrangements will be accepted as evidence of qualifications in the selection of the nine dollar a week men who will go to Los Angeles in the company's employ.

The prime object in offering these temporary positions is to give exhibitors of First National pictures, as far as possible, an opportunity of watching some of the great productions in the making, to become personally familiar with the methods under which First National secures its attractions and to know the intimate side of the geniuses who create such pictures.

In order to distribute this information over the greatest possible area the officials of First National have decided to divide their offers of positions into three different classes. Three of these temporary posts will be allotted to managers of theatres seating 2,500 or more; three to managers of theatres seating from 1,000 to 2,499 and three to managers of theatres seating less than 1,000. Applicants for the trip must state under which classification they are to be considered.

Pathe Anniversary Contest to Celebrate Brunet's Fourth Year as Executive Head

JUST as all departments in the Pathe organization are uniting in an elaborate celebration of Paul Brunet's fourth anniversary as executive head, their zest for the occasion is quickened by Pathe arrangement with Harold Lloyd. They consider the constructive character of the specifications of the new Lloyd contract to be highly advantageous not only to Pathe and Lloyd but to the great multitude of picture patrons.

On March 6 Paul Brunet will have served four years at the head of Pathe Exchange, Inc.—two years as vice president and general manager, and two years as president. In recognition of the facts that during this period the growth of the business of Pathe Exchange has been greater than during its entire previous career, its independence as a purely American concern consumated, and that Mr. Brunet's many other achievements have practically benefited not only everyone in and connected with the Pathe organization but have been instrumental for the general good of the entire picture industry, the Pathe forces have united in an elaborate celebration of the Brunet Fourth Anniversary.

The nature of this testimonial, as announced by General Manager Elmer Pearson, will be an elaborate variation on prior annual "Brunet Anniversary Contests," with prizes for the winning branch exchange teams in each of the five divisions ranging from $2,500 down to $500. The actual contest in sales and collections will open on Monday, February 27, and close on Saturday, March 25. In case of a tie each of the contesting exchanges thus tying will be awarded the full prize for which they tie. But in this instance there will be a preliminary contest covering six weeks, which will determine a new division classification—not geographical, as heretofore, but based on the standing gained by each branch in the preliminary contest. Thus, all branch exchange teams will benefit by a "running start."

On becoming General Manager of Pathe, one of Mr. Brunet's first acts was to insure, as far as possible, the constantly profitable operation of the highly efficient exchange system which he had already perfected.

A characteristic achievement of Mr. Brunet's was the complete success of his broad-minded offer of physical handling of their film to producing organizations which desired to release and exploit and distribute their own product. Quite a number of worthy and growing concerns seized this opportunity, thereby solving profitably one of their most perplexing problems while further insuring uninterrupted activity of all the Pathe branches. A prominent existing arrangement of this sort is that enjoyed by Associated Exhibitors, which has released several successful multiple-reel Harold Lloyd Comedies, besides many of the most popular features screened in the last two years, including "The Devil," starring George Arliss.

BOOSTING THE NEW YORK STATE EXHIBITORS' CONVENTION

Henry Hellman and Harry Lazarus, two prominent Albany exhibitors, who are devoting all their spare time to making the coming big meeting the most successful the State has ever had

Censors Entrenching

In all probability the force of the New York State Motion Picture Commission will be augmented by six inspectors who will seek violations of the law. Commissioners Cobb, Levenson and Hosmer were at the State Capitol in Albany last week and appeared before the budget committee, in connection with the appropriation which the commission is asking for its expenses. The commission had originally asked for twelve inspectors, but this, it is understood, has been cut in two. These inspectors will receive $2,500 a year and traveling expenses.

What They Think of Him in New York

THE New York Tribune editorially speaks of Senator Jimmy Walker, the talking movie, in connection with Ward's Island, on which is located an insane hospital and kindred things:

"Senator Walker complains bitterly that he was refused admission to a number of the institutions of Ward's Island, and demands that something be done about it by the state authorities. Mr. Walker is right. Something ought to be done about it. We hope that something will be. We can see no reason whatever why Mr. Walker should not be admitted instantly to any or all of the institutions on Ward's Island."

Myron Selznick Hails Evelyn Laye, English Actress, As Screen "Find"; Possesses Exceptional Versatility

AN ocean liner from England will bring to the United States in the near future Evelyn Laye, distinguished English stage star, who has been engaged by Vice-President Myron Selznick to be introduced to the American photoplay public through the medium of Selznick Pictures. The time of Miss Laye's arrival has not yet been definitely set, being dependent upon the completion of English contracts under which she is now working.

While Miss Laye has not previously appeared in this country she can scarcely be said to be unknown here, as her success has been much too big to be confined to the British Isles. She is one of the acknowledged "finds" of recent years in the amusement profession.

Like most English girls who get anywhere on the stage, she is possessed of an extraordinary versatility which is well illustrated by that of Marie Tempest and Madge Lessing, whose ability to do any thing theatrical audiences seem to require for their entertainment has always been the marvel of the public.

Miss Laye is a beauty of the fresh, invigorating English type. Her mild blonde coloring bespeaks for her a pictorial screen impression of great promise. Up to the present time she has not appeared before the motion picture camera in any photoplay productions of importance.

Just now Miss Laye has the stellar role in the big C. B. Cochran production, "The Fun of the Fayre," which is running at the Pavilion Theatre, London. Earlier appearances were as star in "The Shop Girl," which ran successfully at the London Gaiety Theatre which has become as famous throughout the British Isles for its beautiful girls as has Ziegfield with his "Follies" in the United States. Miss Laye also played the title role in George M. Cohan's English production of "Mary" which is still so pleasantly remembered along Broadway.

Parker to Handle Selznick Advertising; Bartlett Goes Over to Famous Players

WATT L. PARKER, for four years connected with the Selznick organization in varied capacities, has been promoted to the position of advertising manager for the Selznick Enterprises following the resignation last week of Randolph Bartlett, who has joined Famous Players as chief of the film titling and editing department.

Mr. Parker comes into his promotion as a result of years of faithful and energetic endeavor. He first became affiliated with Selznick in 1917 when the Select Pictures Corporation was organized, serving for a time as salesman in the Washington office and later as assistant branch manager in that territory.

In 1919 he came to New York as a member of the publicity department and for the past two years has been chiefly occupied in compiling and editing campaign books. Two months ago he was named assistant to the director of advertising and upon Mr. Bartlett's resignation last week the department was turned over to Mr. Parker.

Bartlett has been connected with Selznick off and on for three years. He was originally in charge of advertising and publicity, then titled pictures and then returned to his former post. One defection from Selznick was to represent Photoplay on the West Coast a year or two ago. At that time "L. J." gave him a gold watch engraved with the words "To the man who can come back."

Native of Canada

Canada was Bartlett's original home. He has had a thorough training as a newspaperman both in the Dominion and this country. Especial qualifications for the work he is to do for Paramount have been shown by him recently in his titling of a number of important pictures in collaboration with Julian Johnson. Most of them were foreign pictures, a couple released by First National.

Futile Rush for Free Film

ONE of the best ways of judging the circulation of a periodical and of determining how thoroughly its text is perused is to print a mistake. Then the protests come like a cloudburst. New York columnists have tried this stunt to learn that their "cracks" are widely read.

It wasn't intentionally that Moving Picture World carried a misstatement in announcing, in a tiny item and in small type, that the army had loaned a war film to a certain theatre. The item was published several weeks ago in good faith.

Then the cloudburst descended—on the Chief Signal Officer U. S. Army, in the form of many letters. It appears that many theatres wanted to borrow the film. So a lieutenant who evidently had to answer all this correspondence, dictated a letter to Moving Picture World, asking for a statement that the army does not lend films, and closing with "The War Department is not in the film renting business."

Moving Picture World regrets the error and the extra work it has caused the lieutenant.—Editor.

Connecticut Cuts Tax

The State of Connecticut has removed its tax on 10 cent admissions or less, the tax commissioner has announced.

SCENES FROM "ONE GLORIOUS DAY," WITH WILL ROGERS AND LILA LEE. A PARAMOUNT PICTURE

Charles Ray Signs with United Artists; Plans to Make Fewer and Better Pictures; To Remain an Independent Producer

ANNOUNCEMENT is made by Hiram Abrams, president of United Artists Corporation, that Charles Ray, prominent film actor and producer, has become affiliated with the "Big Four," comprising Mary Pickford, Charlie Chaplin, Douglas Fairbanks and David W. Griffith, through which organization Mr. Ray's future productions will be distributed.

Mr. Ray will continue to be an independent producer under his existing arrangement with Arthur S. Kane, who for the last two years has been presenting all the Ray features to the public.

Negotiations for this newest big contract in the film industry were conducted by Mr. Abrams for United Artists and Mr. Kane on behalf of Charles Ray, all final details being settled late Thursday, (January 26) when confirmation was received by wire from Mr. Ray, who at present is in Los Angeles. In his message Mr. Ray said he felt "honored and delighted" at being associated with the "Big Four" in the production of photoplay features.

Mr. Ray's plans are to make fewer, bigger and better pictures. This was his announced determination when he was in New York city a few weeks ago, at which time the negotiations which ended in the present United Artists contract were begun.

"This is pre-eminently the day of big pictures," Mr. Ray said at that time. "For a long time I have believed this and now I know it, and for a long time I have been desirous of being able to give more time, thought and labor to my feature productions. In all probability I will cut my productions down to two really good pictures a year. And by 'really good' I mean the very best that is in me,—the very best that I can give to the public.

"Fewer pictures, but bigger and better, will be my slogan from now on. Bigger pictures from the standpoint of everything that can be put into them through additional time, additional cost and additional work, and better pictures from the standpoint of story, plot, direction, settings, photography—everything, in short, that goes to make a bigger and better production.

"I have long been an exponent of the open booking plan for pictures, for it is perfectly clear that the program system and the star series system are for the 'weak pictures' on release lists. I feel that exhibitors should not be forced to buy and play inferior films in order to get superior ones, nor should a really popular star be penalized by being made to carry the load of lesser attractions.

CHARLES RAY

"Those stars whose features are being distributed through United Artists—or the 'Big Four'—know full well that each of their productions must be marketed individually and that each and every picture must, therefore, be the very best their art makes possible.

"I want to make pictures so good that every one of them will find a ready market. But to do that I must have more time for the individual production; must have time to find the proper story vehicle; time for its preparation in the best possible manner, and time for actually making the picture to the very best of my ability, plus that of my working associates.

"Fewer, bigger and better pictures—that is what I aim to give to the industry and to the public from now on."

Film Developing Co. Sues Powers Products

Taxing the Powers Film Products with creating a situation that has seriously injured their business, the Film Developing Corporation has brought suit in the New York Supreme Court for $25,000 damages. The plaintiff charges the defendant brought a suit against them to recover $3,008, and on a allegation that they were a foreign corporation, obtained a warrant of attachment against assets of their concern, which were levied on by the sheriff. Declaring this statement to be false, the plaintiff alleges that Supreme Court Justice Mullen was convinced of this and vacated the warrant of attachment.

It is alleged that by this time, however, the damage had been done, that the Powers concern knew the allegation to be false when it obtained the attachment, which the plaintiff alleges was given wide publicity and impaired the standing of the Film Developing Corporation.

Gunning Offers Exhibitors Chance to Finance and Share in Profits of Twelve Films He Will Produce

AN outline of a simple but revolutionary plan for exhibitor-producer direct partnership is announced by Wid Gunning, as follows:

"Under the plan Mr. Gunning will personally supervise the work of three distinct producing units which, in the next year, will make four productions each. Instead of securing the loan of the necessary money from financial interests which would receive 50 per cent. of the net profits, Mr. Gunning's proposition is to go direct to exhibitors who wish to play these twelve productions and have them sign a contract wherein they agree to play these twelve pictures, each within ninety days after release date, between the period of September 1, 1922, and September 1, 1923, and he will pay to the exhibitors the profits.

"Under the contract the exhibitor will pay in advance, on signing, for as many productions as he sees fit, this advance payment to apply against the last of the twelve productions. In addition to the pictures, the exhibitor will then receive a proportion of the 50 per cent. net profits, equal in ratio of the cash payment made by him on signing the contract to the total cost of the twelve productions.

"The contract provides that if there have not been twelve productions delivered on or before September 1, 1923, the amount of money advanced by the exhibitor which has not been applied against productions actually delivered shall be returned to him in cash with interest at 8 per cent. Full details of the plan, which is unusual in scope, are contained in this week's issue of the Wid Gunning house organ. Conservative figuring in the detailed statement shows exhibitors participating in the partnership receiving practically all of their rentals back as their share of the profits.

"Each of the productions will be sold at a $300,000 national quota, but as the maximum cash outlay per picture is set at $100,000, it is easy to understand that only those exhibitors participating in the raising of the first $100,000 on each production will share in the eventual profits."

In connection with the new plan, Wid Gunning issued the following statement:

"It is time to quit talking about independence. It is time to act. For years creative brains and men who owned theatres have both been juggled and manipulated by men who sat at desks in New York and did no actual work but secured most of the profits. Now I am going to bring into actual partnership the directors who make productions and the theatre owners.

"I am going to stand personally responsible for the success of the productions and draw no salary for doing so. I am going to organize three production units to make four productions each, totalling twelve Class A special features. I am going to divide the profits, half to the theatre owners and half to the director and myself.

"I only entered distributing because I was forced into it. I am a producer. I immediately placed the selling organization I had to take charge of on a profit sharing basis, making every employe a partner. That was all right, but after all, the real problem is always good productions.

"I now present the simple solution of all film problems—direct partnership between producer and exhibitor. This is the only way to successfully defeat Wall Street's intention to completely dominate this industry. The menace is not distant. It is here now. We must act at once."

Watertown Showmen Fight for Supremacy

Nowhere in New York State is there a more strenuous fight for patronage going on than in Watertown, a city of 30,000, where a couple of veteran showmen of recognized ability, Nathan Robbins, handling a string of three recently acquired theatres, is pitted against Charles Sesonske, who is handling the Avon. One evening last week a special train was run from Carthage to Watertown, a distance of perhaps twenty-five miles, stopping at all intermediate stations and bringing hundreds to the Avon in connection with its "Thirty Thousand Week" program.

During the first three days of the week "The Lane That Had No Turning" was shown, and during the last three days "The Three Musketeers." There is also vaudeville.

Legion Repudiates Statement It Wants Federal Censorship

The American Legion, through National Commander Hanford MacNider, has repudiated the statement published in the Morning World on January 26 that the American Legion is in favor of federal censorship of motion pictures.

Before the Congressional Committee investigating motion pictures at the instigation of Canon Chase at Washington, W. H. Field, purporting to speak for the American Legion, said: "The American Legion also advocated strong federal control of the movies in order to suppress objectionable films." It now develops that Mr. Field's statement is untrue.

In a telegram to Victor M. Shapiro, commander of the S. Rankin Drew Post of the American Legion, Hanford MacNider says as follows:

"National Executive Committee has made no such statement as one you attribute to Mr. Field. The question has never come before them to my knowledge. Have no idea upon what he bases his statements."

For Small Showmen

In the last issue the department Selling the Picture to the Public contained forty-three stunts. Of these but four cannot be done for less than ten dollars, one stunt cost forty cents, one two dollars, one six, one eight, one $2.75 and many of them not only cost nothing, but made a friend of some local tradesman.

Read this issue with broader vision, and you will find that you have several hundred press agents suggesting ideas that you can use, no matter what you can afford to spend, and all it costs is the price of the yearly subscription.

Exploitation does not require money so much as it needs brains and hustle—particularly hustle.

Palmer Photoplay Opens Office in New York City

The Palmer Photoplay Company of Los Angeles has just opened up a New York office at 527 Fifth avenue, and has appointed as manager, Mrs. Frances Elijah, who has demonstrated her success as a writer of superior scenarios. D. W. Griffith and J. Parker Reed are among those who have accepted her scripts.

"The New York branch office has been established because of the immediate availability of popular photoplay material," said Roy L. Manker, vice president and general manager of the company, who was in New York this week. "Our aim has always been to keep in close touch with the producer and by having a representative in the East we will be able to study more effectively the commercial angle of the industry."

Hodkinson Goes West

Kenneth Hodkinson, general manager for United Artists Corporation has gone for an extended business trip during which he will cover United Artists branch office in Chicago, Minneapolis, Seattle, San Francisco, Los Angeles, Denver, Dallas, Atlanta and Washington, D. C. Mr. Hodkinson will be away from the New York offices for eight or ten weeks.

Noble Seeks Receiver for "Big Timber," Saying Maritime Refuses to Release it

SEEKING the appointment of a receiver to take over "Big Timber" who may supervise its exhibition, and to compel an accounting of the receipts that may follow, John W. Noble of Magnolia Road, Great Neck, L. I., has filed suit in the New York Supreme Court against the Maritime Motion Picture Company of Canada, Lloyds Film Storage, Inc., and the Tremont Film Laboratory Corporation, Inc.

According to the complaint, Noble, on August 19 last, contracted with Associated Exhibitors, Inc., for its production and exhibition, and ten days later made another contract with the Maritime company, to produce and finish the picture, in which they and Noble would have a joint ownership. After its completion, Noble says, it was stored with the Lloyds and Tremont concerns, which Noble says now claim to have a lien on it for accrued storage charges.

That a controversy of some kind not disclosed in the complaint has resulted in the present situation is evidenced by the assertion of Noble that the Maritime Motion Picture people have refused to remove the picture from the storage vaults or allow it to be delivered to Associated Exhibitors, Inc. The result of this, Noble asserts, is that Associated Exhibitors, Inc., has cancelled the contract with him. Noble further asserts that the Maritime people threaten to remove the picture, which has been insured for $50,000, from the jurisdiction of this state and offer it for sale elsewhere, thereby reducing, he says, its value, while on the other hand, Noble says, if it is continued in storage it will decrease in value.

Carroll Testifies

Earl Carroll, producer and scenario writer, testified last week in his own behalf, in his suit in the New York Supreme Court against Herbert Brenon, the British and Colonial Cinematograph Co., Ltd., the Republic Distributing Corporation and others. Carroll is seeking by injunction to restrain them from exhibiting "Twelve Ten," of which he claims to be the author. He also demands an accounting of the proceeds derived from the play. The hearing will be continued.

Still Urging Duty

A duty of 50 to 60 per cent. on foreign motion pictures based on American valuation, was urged by the Actors' Equity Association in a telegram sent by John Emerson, president of the organization, to the National Association of Manufacturers' Tariff, meeting in Washington, D. C., on January 30.

Similar sentiments were expressed by Paul N. Turner, representative of the association, in an address before the meeting.

Exchanges Given Time to Comply with Fire Law

A delay of three months in enforcing the fire regulations which were to become effective March 3 has been announced by the Commissioners of the District of Columbia.

The new regulations call for the installation of sprinkler systems and vents in all moving picture vaults in the District and provide other safeguards. They were first proposed a year ago but it was found necessary to give the exchanges time in which to comply. While the exchanges for the past year have made efforts to secure quarters which would comply in all respects with the new regulations, several projects for erecting special exchange buildings fell through and the local exchange men recently appealed to the Commissioners for an extension of time.

While some of the city officials were opposed to granting a further extension the exchange men showed that it would be impossible for them to comply with the regulations by the time set and the Commissioners finally decided that any exchange manager who filed plans for his improvements with the building inspector before March 3, or who has started building operations before that time, will be given three months in which to complete the work.

Sub-Franchise Holders Indorse First National

More than two dozen franchise holders of Associated First National Pictures, Inc., comprising the Colorado, New Mexico and Wyoming territory, unanimously indorsed the action of the First National Get-Together at Chicago last October and delected an advisory board of four members for the region, in conformity with the new policy outlined in Chicago. The convention, which was held at the Brown Palace Hotel, Denver, January 1, makes the indorsement of the Chicago Get-Together unanimous throughout the country.

Elected by States

The advisory committee of four members was elected by states, two going to Colorado and one each to New Mexico and Wyoming. The members elected were Alvah G. Talbot, of Denver; M. G. Gerhart, of Collins, Col. James F. Lynch, of Laramie, Wyo., and Gus Kohn, of Las Vegas, N. M. Of these, Messrs. Talbot and Lynch had served as delegates to the Chicago Get-Together and were especially urged to serve on the advisory board because of their contact with the national officers and their familiarity with conditions.

SCENES FROM "A WIDE OPEN TOWN." A SELZNICK PRODUCTION, STARRING CONWAY TEARLE

Do Dramas Cater Exclusively to Women? Roy L. Manker Sees Possible Danger

By MARY KELLY

THE scenario that sells and the one that doesn't, in other words the picture that pays and the picture that doesn't, were recently analyzed in a few pointed remarks made by Roy L. Manker, vice-president and general manager of the Palmer Photoplay Corporation, who for several years has made a study of screen material both from the standpoint of business and art.

"I am not so sure but that the tendency to regard the screen as the voice exclusively of woman is largely responsible for this 'slump' which we have all been trying to talk down, with varying success to be sure," Mr. Manker said this week while in New York where he is making a short stay.

"We have been saying for so long that our picture theatres are patronized mostly by women, that it is the women who can make or break the success of a production, that, in an abandoned effort to avoid disaster, pictures have been created with the definite aim of pleasing women. The obvious result is the great quantity of scenarios built upon the experiences, preferably the suffering of women.

"Men, however, do not have the palate for this type of entertainment that their wives, sweethearts and mothers do and rather than take a chance on having to witness the troublous tales of the misunderstood wife, and the girl who pays, men prefer to stay at home. They have been so fed up on pictures that are only fashion reviews, too, that many men are content to classify the screen as a purely feminine hobby and refuse to take it seriously.

"Introducing facts here, I might mention that 70 per cent. of the stories turned in by our students which sell are written by women—and most likely from a woman's angle. This is true despite the fact that over half, in fact 60 per cent. of our students are men. Now and then we all see a picture which has enough punch and enough humor to make as great a hit with men as with women. But this is not often."

Among other dangers prevalent in scenario-writing which Mr. Manker mentioned is the general misapprehension of the seriousness of this art. Too often, he explains, it is the idea of the aspiring writer that he has found the way to easy money as soon as he conceives a screen plot. The rapidity with which many are obliged to work is partly responsible for this.

"Forget all the talk about inspiration and try to earn success," he offered as the chief thing to be remembered. "If half the time were devoted to making perfect scenarios as is considered necessary to produce a good novel or short story or play, there would be such an improvement in modern screen literature that the whole industry would enjoy a new prestige. Such work can not be done overnight. Neither should the writer consider himself a success after he has merely sketched out his big idea. It is the way that he chooses to develop his idea that is the test of his originality.

"I might say also that we are trying especially now to discourage imitative writing. Too much of what is submitted is merely an off-shoot or revised version of what has been seen on the screen a hundred times, or read in magazines. It has sold once, so the lazy conclusion is that it will go again. If the scenariost will look to life and his own imagination instead, he stands a winning chance. In scenario production, as in any other industry, it is the man who can create, who stands on top."

The purpose of the Palmer Company from the start has been to keep in close touch with the successful producers so that an accurate account of the popular methods of scenario writing and producing can be followed. The aim of the school has been to make the course practical and profitable and the success of many of its faithful students, in selling to first-rate producers has proven that its system is constructive.

"Perhaps one of the greatest services we are doing the screen is our effort to reduce the number of writers to a minimum," Mr. Manker advised. "Not how many but how few we can accept as students, conscientiously, is the rule. We discourage thousands whom we feel are lacking in creative and dramatic perspective.

"Another point of interest to the industry is our effort to discourage expensive productions. Big casts and spectacular pageants often accompany the first attempts and our instruction is correcting this fault and indicating that some of the best dramas produced have been cheap and simple. This results not only in more salable scripts but in a more highly concentrated, more artistic product, as a rule."

Select New York Exchange Moves to Godfrey Building

The return of the New York exchange of Select Pictures Corporation to the fourteenth floor of the Godfrey building at 729 Seventh avenue, was officially accomplished on January 27.

As a part of the move from the Leavitt building the advertising and publicity departments were transferred to the second floor of the Hooven building at 117 West Forty-sixth street. The firm's purchasing department and warehouse is at No. 142 West Fifty-second street.

Murray with Gunning

Robert J. Murray, formerly associated with Harry Campbell in the Boston office of Fox Film Corporation, has taken over the Boston office of Wid Gunning, Inc., according to an announcement from the Gunning home office. Alex Weissman, who headed the Gunning Boston office, goes to Pittsburgh as manager of the Gunning exchange there.

SCENES FROM "THE BRIDE'S PLAY." A COSMOPOLITAN PRODUCTION

MOVING PICTURE World

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Member Audit Bureau of Circulations.

Member, National Publishers Association.

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

A BOSTON Clergyman stands accused of trying to poison a fellow human being. According to the precedent set by the reformers this should bring about a Congressional investigation of the clergy with legislation requiring all ministers of the Gospel to submit their sermons to a politically appointed board of censors before they deliver them to their congregations each Sunday. Each pulpit might carry a license card reading "This sermon is delivered under License 41144 issued by the New York (or Federal) Board of Sermon Censors."

Absurd? Why of course it's absurd, but no more absurd than Canon Chase's regulation of pictures to a censorship point, no more absurd than any of the censorships of the screen, the stage or the daily newspaper. For offenses against decency or against morals let there be prompt action and a trial by jury. This we all, as law abiding citizens, believe in. Anything less than that or more than that is human slavery and the more thought you give the subject the more you will realize how monstrous a crime against liberty is the censor in principle and in action.

Announcement is made that George F. Blaisdell, for many years a valued member of the Moving Picture World editorial family and subsequently serving as its editor, has become associate editor of the Exhibitor's Trade Review. We extend our hearty congratulations to our contemporary as well as our sincere good wishes to Mr. Blaisdell, predicting for him a full measure of success in his opportunity for service to the industry, to which he has given faithful and efficient years.

We call your attention, in this issue, to another of the special articles on European conditions from the able pen of W. Stephen Bush, who is touring the Continent for the express purpose of giving exhibitors of this country a first hand slant on the foreign markets and foreign productions and exhibiting conditions. Mr. Bush is well known to the readers of Moving Picture World and it was because of his especial knowledge of American conditions and his training as a keen observer and accurate writer that he was chosen for this important mission. No service of like importance is being rendered to the readers of any other publication in the trade.

Elsewhere in this issue Mr. Wid Gunning announces a new policy which amounts to a partnership between exhibitor and producer and which is presented in detail. The new plan will begin its operation next September.

Scenics with a New Twist

WE have seen the first showings of the new series of short subjects by Robert C. Bruce and note that novelty and drama have found their way into the thousand feet portions in which these delightful fragments of beauty are issued by Educational. The first, "And Women Must Weep," is adapted from Kingsley's "Three Fishers," and the Arthur Symon's poem "The Fisher's Widow." With the drama that lies in great beauty and the majesty of nature, the story of the sea is impressively presented. This is followed by a great woods episode called "Missing Men." The third is "A One-Man Reunion," and to our mind it is the best in point of novelty and genuine human appeal. It is the short story of a prisoner, returned after twenty years to a boom town that has fallen upon evil days and has been deserted. With a dog as his only companion the lonely old man staged a celebration and enacted all the roles of the merrymakers. Because it has imagination and is rich in pathos this picture is a contribution to the dramatic art of the screen. It deserves even higher praise than its very good companions in the series. The only one of the series which is strictly a scenic takes its place among the really great. It is called "My Country," and is made up of the cream of astonishingly beautiful views of the Pacific Northwest. To describe the scenes in justice would take the pen of genius. They fairly ravish the senses and feed the soul by their exquisite detail and the grandeur of the subjects. For all theatres we take pleasure in recommending them as calculated to delight the spectators.

ARTHUR JAMES.

SCENES FROM "YELLOW MEN AND GOLD," A GOLDWYN PRODUCTION

Gerald Mygatt Writes Article in Praise of Verne H. Porter

Editors are so often caustically criticised by authors that when one of the writing fraternity writes in praise of an editor the public can be certain that the eulogy is sincere. Verne H. Porter, new editor-in-chief of the scenario department of Cosmopolitan Productions, and formerly editor of Cosmopolitan Magazine, is the subject of a commendatory article by Gerald Mygatt in the Authors' League Bulletin under the title of "Our Friends the Editors."

Mr. Mygatt finds in Mr. Porter a great friend of aspiring authors. He says in part: "His belief in authors takes an exceedingly definite form in his innate ability—it's really a gift—to make authors write right. He makes you write simply because he knows you can write; that's all there is to it. You may be discouraged when you go in to see him; you may have an idea that won't sell; you may have any of the myriad ills from which writers suffer. When you come out of Verne Porter's office you are on the crest of a new enthusiasm, a new self-confidence. It has happened, to my knowledge, to dozens of authors, dozens of them.

"And I have seen him spend just as much time and just as much genuine interest over a writer who hasn't the faintest chance of landing a story as he does over the man or woman who is blocking out a new scrial."

Of Mr. Porter's previous experiences Mr. Mygatt writes: "He left home when he was thirteen, during his first term of high school. He says that he skipped away because he was too bashful to go to school, but I only half believe this. Anyhow, he got a job as an A. D. T. messenger in Seattle at eighteen dollars a week, became 'straw boss' of his fellow urchins, and little by little, in what spare time he had, he learned telegraphy. He worked at this until he was seventeen, when in spite of his father's desire for him to study electrical engineering—the mathematics scared him away from that—he got a job as a cub reporter at ten dollars a week on the Spokane 'Chronicle.' His experiences as a telegrapher in handling Associated Press matter had given him the general hang of newspaper style and had also inoculated him with the newspaper germ.

"Porter wandered around the country a good deal, as newspapermen do, and in all hung his hat in the city room of some fifteen papers. He was a city editor at nineteen, a managing editor at twenty-two and a newspaper editor-in-chief at twenty-three. In the meantime he had been writing fiction and articles —and selling them. Then it was that Ray Long, who had been buying stuff for the 'Red Book,' 'Blue Book' and 'Green Book,' took a trip West to look Porter over.

"Mr. Long told me once that he was greatly relieved when he walked into Porter's office. "'The only thing I was afraid of,' he said, 'was that Verne was an old man.' (Porter is now only 32 years old.)

"Porter went with Ray Long as a special writer, and soon became editor of the 'Green Book,' as well as associate editor of the 'Red Book' and 'Blue Book.' Porter left Chicago to take a try at the motion picture business, but when Mr. Long became vice-president of the International Magazine Company, he promptly began telegraphing for Verne Porter to be editor of 'Cosmopolitan Magazine.'

"Porter's own opinion—an opinion dragged out of him after much brow-beating—is that his biggest asset is a real liking for and an immense interest in people. He is wrong. The biggest asset he owns is his smile."

MIARKA
The Child of the Bear

Film Is Said to Be Widely Booked

Reports from many first run houses indicate, says Associated Exhibitors, that the Allan Dwan production, "The Sin of Martha Queed," is being booked extensively.

A recent statement from that office included the following first run theatres in a lengthy list of those which have shown the picture: Loew's Circuit, New York; Republic, Brooklyn; Broadway, Lawrence; Strand, Portland Me.; Rialto, Fall River, Mass.; Olympia, Lynn, Mass.; Victoria, Providence, R. I.; Colonial, Easton, Pa.; Rivoli, Philadelphia; Colonial, Allentown; Savoy of Wilmington, Del.; Goodwyn of Newark; Auditorium of South Bend; Niles of Cleveland; Royal, Sioux City; Isis, Indianapolis, Ind; Miles and Regent of Detroit; Strand of Nashville, Tenn.; Fairfax of Miami; Lyric of Springfield, Ill.; Criterion and Delmar (day and date), St. Louis, Ill.; Rialto, Louisville, Ky.; Strand, Charleston, W. Va.; Liberty of Dayton; Palace, New Orleans; Pantages of Memphis; New Pantages, Los Angeles; Loew's, Seattle, Wash.

Government Asks Fox Film Showing

The first official recognition accorded a motion picture news service by he United States Government is the proud achievement of Fox News, according to statements from Fox Film Corporation.

Upon request of Secretary of State Hughes, arrangements were made through the Washington representative of Fox News for an official showing of several hundred feet of film which were embodied in the Fox News reel released during the first week of the Disarmament Conference. The film, entitled "War or Peace," illustrated the destruction wrought by war in contrast to the accomplishments and progress realized in time of peace.

"If Winter Comes" Will Not Be Made by Paramount

Plans for the production of A. S. M. Hutchinson's widely read novel, "If Winter Comes," as a Paramount picture have been abandoned for the present, it is announced, because John S. Robertson, who was to have directed the picture in its original locale in England, is now on his way to Hollywood to make Paramount pictures in the Paramount-Wilshire studio. Mr. Robertson, as soon as he arrives in Los Angeles, will begin production on Vincente Blasco Ibanez's novel, "Blood and Sand," starring Rodolph Valentine, with May McAvoy heading the supporting cast.

THE PRODIGAL JUDGE

You Can See The Prodigal Judge NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM SELZNICK PRODUCTION, "BY RIGHT OF CONQUEST," STARRING NORMA TALMADGE

Metro Says "Turn to the Right" Will Have Lengthy Broadway Run

For the four hundred and forty-fourth time Metro says, "Turn to the Right" brought cheers from a Broadway audience, when Rex Ingram's production of the John Golden stage hit was presented in motion pictures by Mr. Golden and Marcus Loew at the Lyric Theatre, New York, the evening of Monday, January 23.

The film premiere of this play by Winchell Smith and John E. Hazzard was, it is said, perhaps even more auspicious than the initial spoken performance several seasons ago—a performance, it will be recalled, which was to be repeated until the total number of enactments had reached four hundred and forty-three.

For all that the members of the audience were what producers might refer to as hardened theatregoers, persons high in the social, financial and artistic worlds and not easily caught by the illusion of the stage and screen, there was a great demonstration of enthusiasm at the film presentation of "Turn to the Right," Metro reports.

According to Metro, those who regard theatrical openings with an eye to their box-office stamina hazarded the prophesy that "Turn to the Right" would remain on the screen on Broadway as long, if not even longer, than the play did on the stage of the Gaiety.

Rural comedy drama was a departure for Rex Ingram from the style of production in which he won fame. "The Four Horsemen of the Apocalypse" and "The Conquering Power," but he came from the new field with increased prestige, it is stated.

The showing Monday was before a specially invited audience that was as representative as that which had attended the premiere of "The Four Horsemen of the Apoclaypse." It was the occasion for the gathering of leading figures in society, business, the theatre, motion pictures, education and painting.

John F. Seitz, the photographer, whose work in "The Four Horsemen of the Apocalypse" and "The Conquering Power," had established him as one of the most artistic camera men in the profession, was again the recipient of extraordinary praise for the artistry of the backgrounds. The cast, which includes Alice Terry, Jack Mulhall, Lydia Knott, Harry Myers, George Cooper and Edward Connelly, all scored individual hits. As in the case of "The Four Horsemen of the Apocalypse," the skillful hand of June Mathis, who, with Mary O'Hara, adapted the piece to pictures, was apparent.

Strand to Show "Bride's Play"

Following a highly successful presentation at the Rialto Theatre in New York, "The Bride's Play," starring Marion Davies, will be shown by Edward L. Hyman at the Mack Strand Theatre, Brooklyn, the week of February 5.

In addition to the feature picture Mr. Hyman has arranged to present Geraldine Farrar and Wallace Reid in a condensed version of "Carmen" to which has been set the musical score of the opera.

"The Bride's Play," a Cosmopolitan Production released by Paramount, was written by Donn Byrne. The picture was directed by George W. Terwillinger and the scenario was prepared by Mildred Considine.

Pathe Has Strong Collection of Releases for February 12 Week

Pathe Exchange, Inc., announces a notable collection of releases for the week of February 12. Heading the list is the latest Pathe Playlet, "Via Wireless," a photodramatization of the stage melodrama of the same name written by Winchell Smith and Paul Armstrong. Gail Kane is co-starred in the offering with Bruce McRae. Other prominent roles are played by Harry Weaver, Brandon Hurst and Paul McAllister. George Fitzmaurice directed the production, which enjoyed a big success as a feature photoplay. The production is in three reels. The Pathe Playlet concerns itself with intrigue, love and mystery, and presents a variety of thrills of a spectacular order.

"Look Out Below" is the current reissued one-reel comedy staring Harold Lloyd. The spectacled comedian appears as a love-sick youth who is enamored with Bebe Daniels. Searching for a place to spoon without interruption, both seat themselves upon a steel girder which is lying near a building undergoing construction. A few moments later they find themselves at the very top of the new skyscraper, having been hoisted up by a derrick controlled by Foreman "Snub" Pollard. Their frantic efforts to get down, and Harold's hair-raising antics at such dizzy heights make sure-fire comedy.

"The Mysterious Voyage" is the seventh episode of "White Eagle," the new Pathe serial starring Ruth Roland. A thrilling climax is provided by the sinking of the ship and the escape of all the principal characters in lifeboats.

"Stage Struck" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. The moustached comedian appears as a Stage-Door Johnnie, and is assisted by Marie Mosquini, who plays the role of the leading lady. The comedy is a decided satire on the old theatrical "barn-storming" days.

"The Villian in Disguise" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

MIARKA
The Child of the Bear

SCENES FROM "THE MAN WITH TWO MOTHERS," A GOLDWYN PICTURE

Paramount Lists Three Big Pictures for February 5 Week

Three of the biggest paramount pictures of the season, all of them, Famous Players-Lasky says, worthy of being classed as super-specials, appear on that company's release schedule for February 5. They are Cecil B. DeMille's production, "Saturday Night;" Betty Compson in the Penrhyn Stanlaws production, "The Law and the Woman," and the special comedy. "One Glorious Day," with Will Rogers and Lila Lee.

Leatrice Joy, Conrad Nagel, Edith Roberts and Jack Mower play the leading roles in "Saturday Night," which was written by Jeanie Macpherson. The cast also includes such screen luminaries as Julia Faye, Edythe Chapman, Theodore Roberts, Sylvia Ashton, John Davidson, James Neill, Winter Hall, Max Fisher, leader of the famous Ambassador Orchestra; Zelma Majar, Betty Francisco, Lucien Littlefield and Lillian Leighton.

The story, which is said to have a wide human appeal, treats of the subject of mismated marriages.

The late Clyde Fitch's fine drama, "The Woman in the Case," was scenarized by Albert Shelby LeVino for Paramount, and under its screen title, "The Law and the Woman," presents Betty Compson as its star. With the excellent continuity to work upon, Mr. Stanlaws has builded what critics have called one of the most perfect examples of dramatic construction which the screen has yet reflected. Suspense is maintained throughout, and it is not until the last hundred feet that the tension is relieved.

Miss Compson's leading man is William T. Carleton, while Casson Ferguson plays the victim of the murder. Cleo Ridgely, former Paramount star, is seen in the heavy role, and others in the cast are Henry Barrows, Helen Dunbar and Clarence Burton.

When audiences see "One Glorious Day," Paramount says, they are bound to declare it one of the most unique things ever seen in pictures. It is a distinct novelty—a burlesque on spiritualism, with melodrama and heart interest liberally mingled and the merriest of comedy running all through it.

A. B. Barrington and Walter Woods wrote the story and the latter adapted it for the screen. It concerns a wandering soul looking for an earthly home—an aggressive spirit named "Ek."

James Cruze, the director, certainly is entitled to share the honors of the picture with Will Rogers and Lila Lee, the featured players. Incidentally, there is a very realistic fight between Rogers and Allan Hale.

After being out for almost two days, a jury in a justice of the peace court at Winchester, Ind., in the case of Roll Wenger, proprietor of a moving picture theatre at Union City, charged with operating his theatre on Sunday, returned a verdict of guilty and fixed his fine at $5 and costs. The case was taken to Winchester on a change of venue from Union City. The trial was the second for Wenger, the jury disagreeing at the former hearing after a deliberation of forty hours. Just what effect this action will have in regard to the operation of theatres in Union City on Sunday is not known at this time.

Miss Dalton has just completed "The Red Challenge" for Paramount, in which she is the star. It was directed by Paul Powell.

Legion Helps Make a Christie Comedy

Christie has finished a comedy for Educational release called "Oh Promise Me," which was made in close co-operation with the Hollywood Post of the American Legion. Many of the scenes were taken in and around the Legion Clubhouse, which is near the Christie Studio, and virtually every male part was enacted by a member of the Legion.

Neal Burns, who was in the army, has the leading role. Practically all the younger members of the Christie staff were in some branch of the service, so they fitted naturally into the story, which has to do with a returned soldier and his American and Parisian sweethearts.

Goldwyn Believes It Has Winner in New Gouverneur Morris Film

Goldwyn officials are confident that their concern has another big melodrama success in "Yellow Men and Gold," made from Gouverneur Morris' adventure novel of the same title. A finished print has just been received at the New York headquarters and everybody at the Goldwyn offices is telling everyone who will listen what an absorbing and unusual photoplay it is.

Irvin V. Willat was engaged by Goldwyn especially to direct this picture. Richard Dix and Helene Chadwick are featured. Rosemary Theby was especially engaged and Henry Barrows makes his bow as a Goldwyn player in this picture. Others in the cast are Richard Tucker, Fred Kohler, Henry T. Herbert, William Moran, Goro Kino, George King, William A. Caroll and R. T. Frazier.

The story has much of the romantic fervor and melodramatic action of "Treasure Island," as it deals with two rival bands of treasure seekers competing for a Spanish galleon, loaded with golden and silver ingots.

Dorothy Dalton Is Featured in Paramount Film

Once again in Paramount Pictures, one of those casts which Paramount says, may be almost literally termed all-star, has been supplied for "The Cat That Walked Alone," a George Melford production which features Dorothy Dalton, with Milton Sills and Wanda Hawley in two of the prominent parts and a number of others of note in roles of importance.

MIARKA
The Child of the Bear

THE PRODIGAL JUDGE

You Can See The Prodigal Judge
NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM "STAGE STRUCK," STARRING "SNUB" POLLARD. A PATHE RELEASE

Tie-up With Civic Organizations Guarantees Wausau Exhibitor Big Saturday Matinee Attendance

A remarkable instance of theatre management enterprise is reported by Pathe, for which local conditions in many other cities and towns undoubtedly are favorable. Briefly stated, the theatre in the case reported went out and secured a contract with a committee representing four of the most influential local organizations whereby its Saturday afternoon attendance was guaranteed to be not less than 500 admissions for a period of twenty weeks. Heretofore his Saturday matinees never came near that mark.

The Stuart Theatre, Wausau, Wis., is the house in question, and its live general manager is E. C. Bostick. The local organizations which made themselves responsible for profitable receipts for the house covering the period stated are: The Y. M. C. A., Boy Scouts of America, the Y. W. C A, and the Parent-Teachers' Association of the Grant, Lincoln, Franklin and High Schools of the town. These organizations were represented by a special committee of which G. C. Driesbach was chairman.

The original inspiration for the enterprise of the Stuart Theatre management was contained in the Wausau Record-Herald's report of the regular monthly meeting of the Lincoln Parent-Teachers' Association, at which resolutions were passed relative to motion picture attendance of children. General Manager Bostick's quick eye noted especially these paragraphs in the resolutions:

"That if any manager or owner of a local theatre will submit his programs for Saturday afternoon matinees to a competent committee of public school teachers, will eliminate all features of which this committee shall disapprove, and follow as far as practicable their suggestions for features to be presented, we will pledge him our patronage and support insofar as we allow our children to patronize our theatres.

"That we invite other Parent-Teachers' Associations in the city, and all other organizations interested in the welfare of children, to adopt similar resolutions."

Mr. Bostick was especially interested in these resolutions as he knew himself to be in a position to satisfy the Parent-Teachers' Association respecting the character of programs he had to offer. His position as a representative citizen of Wausau, as well as that of leading local motion picture exhibitor, made his services acceptable in immediately carrying out the purposes of the resolutions. Besides, he wanted to add to his bookings of Pathe short subjects, which he foresaw, would meet all the requirements of Parent-Teachers' Associations and thus bring to his theatre profitable new patronage.

Manager Bostick found Pathe Branch Manager S. G. Honeck at Milwaukee fully alive to the situation. H. A. Wolfgram, of the selling staff, was assigned to the work of co-operating with the Stuart Theatre management in convincing Wausau organizations that there would be no difficulty in meeting all program requirements. Within two days after the publication in the Record-Herald, the Parent-Teachers' Associations of most of the Wassau Schools, the Y. M. C. A., the Y. W. C. A., ad the Boy Scouts of America had appointed a general committee, with G. C. Driesbach as chairman, empowered to decide in the matter of pictures to be shown and to contract with the Stuart Theatre Company for a series of Saturday afternoon performances.

"Conceit" Ready

Having given "A Man's Home" an impetus that is carrying it into one of the greatest successes a Selznick photoplay has ever made, the Select sales organization is now turning its attention to "Conceit," the second of this season's Selznick specials. Prints have been delivered to all Select exchanges and the sales forces are getting behind the new attraction with the same vigor that started "A Man's Home" upon its successful career.

Big Cast in Next Picture By DeMille

In order to embody in Paramount Pictures every possible feature that will prove attractive to the public, Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, announces that in William de Mille's Paramount production of "Nice People," which follows "Bought and Paid For," a number of noted stars and players will be featured. Among these are Wallace Reid, Bebe Daniels, Wanda Hawley, all of whom are stars in their own right, and Conrad Nagel, the popular young leading man.

This is, of course, in line with the policy that is used in many Paramount productions of grouping together famous figures of the screen and the present cast is regarded as being in a superlative class.

"Nice People" is from the play by Rachel Crothers and has been one of the real successes of the stage. Further announcement concerning the cast and features will be made public shortly.

Another "Torchy"

Johnny Hines, whose work in "Battling Torchy" has won the approval of every critic who viewed it has finished work on the next "Torchy" Comedy for Educational release. It is called "Torchy and Orange Blossoms."

Leonard Talks at Home Office of Universal

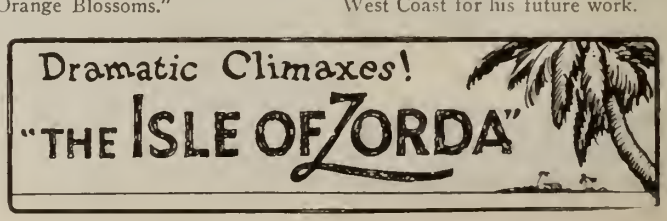
L. O. Leonard, author of "The First Fifty Years of the Union Pacific," and chief historian of the U. P. R. R., who came to New York from Omaha at the request of Frederick J. McConnell, Universal's serial exploitation manager, was the guest of honor at an informal dinner last Tuesday night at Giolito's. Following the dinner, the entire party, consisting of the advertising, exploitation and publicity departments of Universal convened in the projection room at the "U" home office to listen to an illuminative discourse by Mr. Leonard.

Rocketts Look for Film to Be a Big Success

The demand for "Handle With Care" by exhibitors who have seen its great exploitation possibilities is cited by officials of Associated Exhibitors in support of their contention that this Al. and Ray Rockett production will be a notably successful offering during the coming months. It was released January 22, after having recorded a fine prerelease array of first run bookings, it is said.

William Farnum To Stay in East

According to announcement from Fox Film Corporation, it has been definitely decided that William Farnum will continue work at the New York studios instead of going to the West Coast for his future work.



SCENES FROM "GLEAM O' DAWN," STARRING JOHN GILBERT. A FOX RELEASE

Attractive Lobby Display Put On by H. P. Nelson for "Lavender and Old Lace"

Since "Lavender and Old Lace" was released by Hodkinson last June, many attractive lobby displays on the subject have been reported from various theatres throughout the country, but one of the most attractive displays to date on the production is one at the Capitol Theatre in Elizabeth, N. J., which was put over by Manager Henry P. Nelson.

"Lavender and Old Lace" played the Capitol the entire week of January 29. Ten days in advance of the opening date Mr. Nelson had his display in the lobby. It consisted of over a hundred yards of lavender ribbon and an equal number of yards of exquisite white lace. The lavender ribbon and lace was draped on the walls of the lobby and festooned from the ceiling, while lavender and lace curtains were hung at the entrance and exit doors.

The Elizabeth papers devoted nearly a half column each to a description of the lobby and praise of Mr. Nelson's ability as a showman. The latter has been in the show business for more than fifteen years. He has a speaking acquaintance with more than half of his patrons and much of the credit for the success of the Capitol is attributed to this fact.

Whenever Mr. Nelson has an unusual feature booked for his theatre he ballyhoos it from the stage at every performance during the week previous to the showing. In this way he works up interest in the picture and paves the way for the display advertising in the papers during the week that the picture is showing.

Tie-ups with several women's clubs and the Y. W. C. A. were put over for the "Lavender and Old Lace" showing. Thursday night was Y. W. C. A. night. The house split the receipts with the Y. W. C. A. for its building fund and the theatre was packed. Thursday night is usually an off night for the Capitol, but Manager Nelson generally finds some way of forcing the attendance.

The Capitol is a 900 seat house and is one of a chain operated by Gold & Hennessey, including houses in Newark, Passaic, Kearney and Rutherford. A new house in Newark and another in Rutherford are now in the course of construction.

Changes Name

Harry Sweet's Century Comedy release which was called "One of the Four Hundred," has been changed to "Two of a Kind."

For March Release

Florence Vidor's first production for Associated Exhibitors will be a light drama entitled "Woman, Wake Up." It probably will be presented in March.

R. B. McIntyre in New York Selects New Actors for Goldwyn

Robert B. McIntyre, casting director for Goldwyn Pictures' Corporation at the studios in Culver City, California, is in New York for two or three weeks to renew acquaintance with stage and screen players whom he has seen in the past and to meet and appraise those who have come into prominence in the two years that he has been on the Pacific Coast.

Mr. McIntyre was formerly production manager of Goldwyn's Eastern studio. When that was closed he became business manager for Maurice Tourneur, last fall returning to Goldwyn as casting director.

Mr. McIntyre expects to put in some very busy days before returning to Culver City, attending plays and picture screenings in the evenings and interviewing players during the daytime. He will be glad to see screen players and those desirous of entering motion pictures at the Goldwyn offices, 469 Fifth avenue, between the hours of 9 a. m. and 5 p. m.

"Goldwyn wants new faces in its pictures," said Mr. McIntyre. "Not only faces of established screen personalities for the biggest roles in its productions, but faces that are entirely new to the screen."

Kinograms and Educational Begin Second Year Together

Kinograms news service is entering its second year with Educational. On January 3, 1921, Educational Film Exchanges, Inc., released its first issue of this news reel.

During the twelve months in which Kinograms has been distributed through Educational the producers have set up a high standard of news service and have consistently striven to attain that standard. The regular staff of photographers has been greatly enlarged, and in case of unusual events, no expense has been spared to provide for Kinograms users the best and quickest possible service in pictures "covering" such events thoroughly and attractively, it is said.

Associated Exhibitors Release a New J. P. McGowan Production

A J. P. McGowan feature released by Playgoers Pictures on January 26, is entitled "Hills of Missing Men." This is the fourth of a series made by Herald Productions; the others are "Discontented Wives," "The Ruse of the Rattler" and "Reckless Chances." Playgoers say that exhibitors are using these five reelers to splendid advantage and that J. P. McGowan, who both directs and stars in them, is working up an exceptional following.

"Hills of Missing Men" is declared to excel its predecessors in the variety of costliness of its settings.

MIARKA
The Child of the Bear

THE PRODIGAL JUDGE

You Can See The Prodigal Judge NOW at the CAMEO THEATRE
42nd Street, East of Broadway

"Peacock Alley" Extensively Booked

"Peacock Alley," Mae Murray's picture of the white ways of New York and Paris, has been booked in the first-run houses of practically every large city of the country, according to an announcement this week, from Mitro Pictures Corporation, its distributors.

In addition to the first-run houses, contracts have been closed with a number of companies for the picture to be shown over their entire circuits. Most of the exhibitors in contracting for "Peacock Alley," notified the various exchanges that they wished to have the privilege of booking it for extended runs.

Among the first of the circuits to wire in for dates for its entire number of houses were the Southern Enterprise, Wilmer & Vincent, and Finkelstein & Ruben circuits. These three big amusement companies operating in the South, East and Middle West, have all contracted for early showings.

First-run houses where "Peacock Alley" will be shown are the Blackstone, in Pittsburgh; Coliseum, Seattle; Rialto, San Antonio; Walnut, Cincinnati; Columbia, Washington; Valentine, Toledo; Dome, Youngstown; Randolph, Chicago; Dome, Akron; Rialto, Denver; Strand, New Orleans; Park, Boston; State, Los Angeles, and Loew's, Cleveland. In other key cities throughout the country the bookings have been just as heavy, it is said.

Three Important Announcements Issued from the Fox Offices

Three important announcements were issued this week from the offices of Fox Film Corporation. According to the first, J. Gordon Edwards, the Fox director who recently completed the filming of the super-production, "Nero," at the Rome studio of William Fox, has started work on "The Shepherd King," another super-special. Several exterior scenes of the new picture have already been made in Egypt, where the Edwards' Company has been for the past three weeks.

Violet Mersereau, the Fox actress, who as the feminine lead in "Nero" had the role of the Christian martyr, and recently returned from Europe, will sail for Italy on February 15 to rejoin the Edwards' group when it returns to Rome. She will be assigned the leading feminine part in "The Shepherd King." The full cast for the picture has not yet been selected, but with the exception of Miss Mersereau and one other it will be composed of foreign actors.

The second Fox announcement is the signing of Harry Beaumont, the well-known director. Beaumont, who recently severed connection with Metro after the completion of a long series of successful productions, will assume direction of Shirley Mason in her next feature, the working title of which is "Down the Back Stairs." In the cast are John Herron, the popular male lead, who also recently joined the Fox forces; Edwin Stevens, Cecil Van Auker, Claire MacDowell and Aggie Herring.

That Fox will produce two pictures from stories by George Owen Baxter, the noted author of Western tales, is the third announcement. The Baxter novel, "Free Range Lanning," will be made with Tom Mix as the star, and in "When Iron Turns to Gold"—to be known on the screen as "Iron to Gold"—Dustin Farnum will play the star role. In the cast with Farnum will be Margaret Marsh, as female lead, and William Conklin. Mix will have Patsy Ruth Miller as his leading lady.

Williams Working on New Picture

Although the nature of the story has not been announced it is known in coast circles that as soon as he finishes production on "The Man from Downing Street," upon which he is now working, Earle Williams will immediately begin production of a new story.

The year of 1922 promises to be a busy one for the Vitagraph star. His schedule includes several big pictures, and a goodly portion of Vitagraph's scenario department will be devoted to selecting and preparing the best available material.

Semon Completes Biggest Comedy

Larry Semon's newest comedy, "The Show Shop," arrived in the East and prints will soon be shipped to Vitagraph Exchanges. The actual camera work on this new comedy was finished a number of days ago, but Larry spent considerable time editing this comedy, and, for once, was not working out the plans for another comedy.

Semon gave his full time to this new one, for he believes it of very special calibre. Its sets, its company, in fact everything about it, make it the most expensive comedy ever put out by this successful comedian. Its production taxed the capacity of Vitagraph's Hollywood studio, so that ground was broken a short time ago for a special and seperate studio to house the Semon production unit.

Kineto Pictures Highly Praised

The popularity of the "Great Authors" pictures produced as Urban Popular Classics for the Kineto Company of America, is being evidenced, it is said, by letters which keep coming to Charles Urban.

Under date of January 26, Mrs. Albert Gallatin Childe, founder and president of the Edgar Allan Poe Society, wrote: "The dramatization of Annabel Lee was far beyond my expectations, the scenic effects being especially worthy of praise. You have brought out in this picture the qualities our society is working to make America see."

Exhibitors will be interested particularly in the estimate of the entire series as given by Joseph Plunkett, managing-director of the Mark-Strand Theatre in New York.

Mr. Plunkett wrote: "One of the most satisfactory contracts that it has been my privilege to sign was the contract with your company to show at the Strand Theatre a series of Charles Urban's 'Great Authors' pictures, three of which have already been presented. They are exceptional single-reel films and are creating unusual comments from the various Strand audiences."

The "Great Authors" series is being released nationally beginning this week by the W. W. Hodkinson Corporation.

Completing Plans for Vignola Film

Preliminary plans for the big special production of "When Knighthood Was In Flower," which Robert G. Vignola is to make for Cosmopolitan, are nearing completion, and actual shooting is expected to begin within a week or ten days.

"When Knighthood Was In Flower" will probably be released in ten reels or more. It will be the biggest production Director Vignola has made and also the biggest sponsored by Cosmopolitan.

Goldwyn Expects Big Film Success

Goldwyn has, it states, what promises to be one of Rupert Hughes' most popular photoplays in "Darlin'," the screen original which was tentatively called "Sent for, Out," and which Mr. Hughes directed, cut, titled and assembled in addition to writing, adapting to the screen and casting.

Exhibitors Praise Lee Moran Films

The series of little two-reel take offs on every day life which Lee Moran is producing under his new contract with Century are going strong according to exhibitors who write praise of them to Julius Stern.

To Star Horse

Century executives have selected a horse owned by Pete Morrison to be starred in a comedy to be directed by Jesse Robbins.

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"The Prodigal Judge"—Jean Paige

A better picture has not been turned out by the Vitagraph studios in a long time. Not only is the action fast and interesting and is interspered with wholesome comedy touches, but also the emotions are strongly appealed to. Moreover, its logic impresses one as being sound, the smooth continuity aiding in the attainment. The outdoor shots, on the other hand, showing beautiful scenery, help no little in exerting a pleasurable effect upon the artistic senses.

It is a story of the gallant South, unfolding in the Pre-Civil War days, the attempt of a villain to abduct a young boy, with whose mother, now dead, he had years before run away, so that he might rob the child of his estate, being the theme. In its development, the villain's plot is foiled by the hero and the heroine, two young folk who met and learned to love each other, and who eventually marry.

Mr. Maclyn Arbuckle should be highly commended; he helps put over the comedy touches in a natural way, getting all there is out of them. Charles Eaton, the boy, with his naturalness wins the spectator's love. Miss Paige is charming in the role of Betty Malroy, the Southern Belle; she is ideal for the part, acting with grace. Ernest Torrence, as the friend of the old Judge, also deserves praise. The whole cast, in fact, has been chosen successfully.

"The Prodigal Judge" should give universal satisfaction.—Vitagraph, Feb. 19; 7,803 ft. (it is to be cut shorter); 90 to 111 min.

"Two Kinds of Women"—

"Young Painter" Is Next Triart

"The Young Painter," third in the series of Triart Great Masterpieces, was released by Hodkinson this week, when prints were sent forward to the Hodkinson branches. "The Young Painter," with Mary Astor in the principal role, was made under the direction of Herbert Blaché, as dramatic director, and Lejaren á Hiller as art director.

Despite the reception and praise accorded "The Beggar Maid" and "The Bashful Suitor," the first two productions of this series, officials of the Hodkinson and Triart organizations, and even Directors Blaché and Hiller, feel that "The Young Painter" surpasses its predecessors in story, continuity and photographic effects.

"The Beggar Maid" and "The Bashful Suitor" were based on the paintings by Sir E. Burne-Jones and Josef Israele, respectively, while "The Young Painter" is adapted from the masterpiece of the same title by Rembrandt. "Hope," the fourth production of the series, upon which work will be started in the near future, is adapted from the painting by Watts.

"White Hands" at Moss Theatre

"White Hands," the Max Graf Production, featuring Hobart Bosworth, and distributed by Wid Gunning, Inc., opened to a crowded house at B. S. Moss's Broadway Theatre, New York City, January 30. The management reported that the audience liked the picture immensely, particularly its thrills, of which there are said to be a number, and its Sahara desert scenes. Many big bookings have been signed up so far for "White Hands," it is reported.

M. M. Minter Film for Early Release

Paramount promises novelties in the way of thrills for "The Heart Specialist," a Mary Miles Minter Realart picture for Famous Players-Lasky which is announced for early release.

"The Heart Specialist" is said to divorce Miss Minter completely from the "sweet sixteen," ingenue type of stories in which she has been seen in the past.

Irene Dalton Back

Irene Dalton, who made a short visit to her old home in Chicago, is back in Hollywood to play opposite Lloyd Hamilton in his latest Mermaid Comedy for Educational. The picture is not yet titled.

MIARKA
The Child of the Bear

4,000 Exhibitors Enrolled for Initial First National Week

An early check-up of theatres that have enlisted for the celebration of First National Anniversary Week, February 18-25, reveals an enthusiastic response from exhibitors in every section of the country, more than 4,000 of whom have already pledged themselves to run First National pictures during that period. The number based on early reports is all the more significant in that it includes not only franchise holders and sub-franchise holders but also a large percentage of picture theatre owners who have never before been consistent users of First National productions.

It is the first national wide anniversary week that First National Pictures has staged. Although a First National Week was celebrated in many localities last year, the movement was not simultaneous throughout the country, being left, by virtue of local conditions, to the discretion of exchanges or franchise holders in the different territories.

Among the productions that will be released during the intervening time are Marshall Neilan's "Penrod," Norma Talmadge in "Smilin' Through," R. A. Walsh's "Kindred of the Dust," Anita Stewart in "A Question of Honor," Katherine MacDonald in "The Woman's Side" and the Emerson-Loos production "Red Hot Romance."

Some of the more recent releases that will be featured during First National Week include Charlie Chaplin revivals of "A Dog's Life" and "Sunnyside," Charles Ray in "R. S. V. P." and "The Barnstormer," Jackie Coogan in "My Boy," John M. Stahl's "The Song of Life," Constance Talmadge in "Polly of the Follies," Richard Barthelmess in "Tol'able David" and "The Seventh Day," Norma Talmadge in "The Wonderful Thing" and "Love's Redemption," the Selig-Rork production of "The Rosary," J. L. Frothingham's "Shattered Idols" and the Buster Keaton and Mack Sennett short comedies.

Vitagraph Begins Production on "Magnificent Ambersons"

Albert E. Smith, president of Vitagraph, announced this week that production on "The Magnificent Ambersons" will be commenced in the very near future with Jean Paige heading the all-star cast. Edward Jose, who will direct it, is already selecting the supporting cast. Mr. Smith only recently returned from the West Coast and just before he left he conferred with Mr. Jose concerning this production, which will be one of Vitagraph's biggest specials.

It will be recalled that this book, written by Booth Tarkington, was generally hailed by reviewers at the time of its publication as the long looked for great American novel. Certainly it is one of the strongest pieces of characterizations that ever came from the pen of the famous Indiana novelist, and is American to the core. Life in the Middle West is delineated as only Tarkington can do it. Many scenes in the picture will be filmed in that section of the country.

Jean Paige will portray the role of Lucy Morgan. Lucy and George Minafer Amberson are the chief figures in the love story, although the older love story between Isabelle Minafer and Eugene also gives the book a distinct quality of mellowness.

It is understood that "The Magnificent Ambersons" will be a March release of Vitagraph. This will be the third big special to be released by Vitagraph, "Flower of the North" and "The Prodigal Judge" already having enjoyed successful New York runs on Broadway.

American Pictures Said to Be Favorites With the Chinese

American pictures have the call in China—so much so that their competition is trifling—according to a party of prominent Chinese officials who visited the New York studio of William Fox on their way back to their native country. The party included Mr. and Mrs. H. E. Chow Tsuchi, Miss Amy Chow, Miss Susie Chow, Mr. H. H. Bowling and Mr. W. C. Kwong

Mr Tschui is Minister of Finance and one of the ablest of Chinese statesmen. He has been in Washington acting in an advisory capacity with the Chinese delegation at the Armament Conference.

"Chinese are as ardent picture fans as Americans," said Y. C. Kwong, who acted as spokesman for the party. "The family goes to see your players whenever it can, just as you do here. The American pictures are so much the favorite that the others are hardly worth mentioning."

Asked if there had been any attempt to produce by Chinese companies, Mr. Kwong said there had been such an undertaking. "But I do not know much about it," he added. "Personally I never have seen a motion picture made by a Chinese company. I have heard of two or three companies who attempted it, and understand the results were very crude."

Selecting Cast for Fox Picture

William Fox is building a strong cast, it is said, for the new super-special production Harry Millarde is ready to start at the Fox New York studios. Two leads were engaged in the persons of Charles Richman and Barbara Castleton.

Marshall Neilan Is Filming "Fools First"

Marshall Neilan has gone to San Francisco, where he is filming several sequences of Hugh MacNair Kahler's Saturday Evening Post story, "Fools First." Marion Fairfax has just finished the continuity for the Neilan production.

Mr. Neilan was accompanied to the Bay City by Claire Windsor, Richard Dix and Claude Gillingwater, who will play the principal roles in the production. Frank O'Connor, who directed "Penrod," and three cameramen, David Kesson, Karl Struss, and Ray June—also were in the Neilan party. Scenes are being filmed in the San Quentin prison and in the Hotel St. Francis.

Gives Praise to First National Films

"'By Heck' is fine. These new First National comedies can't be beaten."

This tribute to the laugh-makers released by Associated First National Pictures, Inc., comes from W. E. Drumbar, manager of the Riviera Theatre of Knoxville, Tenn. He has discovered that his patrons are particularly fond of these productions and that bill containing a First National feature and a First National comedy is a potent drawing card. "By Heck" was shown in connection with "R. S. V. P.," Charles Ray's latest at the Riviera, on Jan. 12 to 14.

Makes Unusual Tie-up for Film

An unusual tie-up, resulting in fine newspaper publicity was put over by Forrest C. Templin, directing manager of the Lincoln Theatre, of Belleville, Ill., coincident with the engagement of the Gunning picturization of Charles Dicken's novel, "Our Mutual Friend," at that theatre recently. The tie-up was made in connection with the installation of a Dickens' memorial tablet in the theatre.

THE PRODIGAL JUDGE

You Can See The Prodigal Judge
NOW at the CAMEO THEATRE
42nd Street, East of Broadway

SCENES FROM WILLIAM RUSSELL'S LATEST FOX PRODUCTION, "STRENGTH OF THE PINES"

Universal Announces Opening of "Foolish Wives" in Big Cities

Following the opening of "Foolish Wives" at the Central Theatre in New York, the picture has been booked in eight of the largest cities of the United States. The placing of these opening showings has been a matter of deep concern to Carl Laemmle, president of Universal, ever since the picture opened. The minute he let it be known that he would accept bids on this picture, his desk and that of Mr. Berman, the exchange manager, were flooded with all kinds of applications for showing the picture.

It has been Mr. Laemmle's desire, however, to have this picture set in cities which were strategically important for distributing purposes and where the greatest number of exhibitors could see the picture itself and its drawing power.

Contrary to the usual procedure, "Foolish Wives" is being sold in Mr. Laemmle's own office rather than in the office of the exhibitor who buys it. Frank Rembusch, owner of the Ohio Theatre of Indianapolis, after the successful negotiations which resulted in his booking the picture, made this public statement: "The price I have agreed to pay for "Foolish Wives" is higher than any price I ever dreamed of paying for any picture on earth; and at that I think it is the biggest bargain I ever got in my life."

Nathan Ascher, president of the Ascher Theatres Corporation, who will show "Foolish Wives" at the Roosevelt Theatre in Chicago, directly after he had secured the production, stated: "Foolish Wives" is the greatest picture I ever saw. I came here to pick flaws in it, but could not find even one. It is perfect. The production is scheduled to open in the Roosevelt on February 12.

The first theatre which will show the "Foolish Wives" picture outside of New York will be the Criterion Theatre of Buffalo. This house is owned by Max Spiegel of the Mark Strand Theatres. Mr. Spiegel is preparing for an indefinite run, as all of the present bookings of the picture contemplate.

On February 13, Monday, Felt Brothers will present "Foolish Wives" at the Aldine Theatre in Philadelphia.

On the 15th the picture will enjoy its premier performance in California, staged at Mack Sennett's Mission Theatre in Los Angeles.

On February 19 "Foolish Wives" will open in Freuler's Butterfly Theatre in Milwaukee, managed by Harry Hart, and also at the Criterion Theatre of Oklahoma City, owned by James Cooper.

The next opening is at the Park Theatre in Boston, where Jake Laurie has reserved a lot of time following March 6.

Almost everyone of the managers who have already booked the picture have seen it at the Central Theatre and it is extremely significant to them that the picture in its third week is playing to bigger business than the opening week. Its fourth week is starting better than either the second or third.

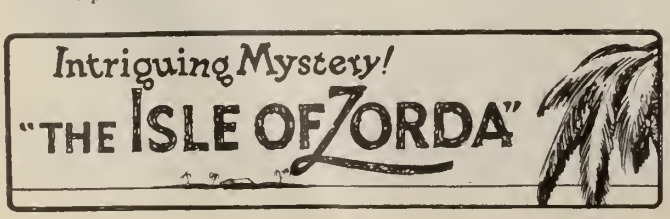
New York Teachers Are Given Chance to See "School Days"

More than 3,500 New York school teachers were given a private showing of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, at the Lexington Opera House on January 27. The showing was made possible through an arrangement sanctioned and made by Ernest L. Crandall, director of the Bureau of Lectures, with Harry M. Warner.

Mr. Crandall in addressing the school teachers said: "The motion picture industry is moving upward and forward in accordance with public taste for the more beautiful, wholesome and instructive things of life. Motion pictures have character and personality just like people. They move or impress us, or perhaps they leave us cold or indifferent. Like folks, they make us laugh or cry, they make us glad or sad.

"The motion picture is the economic salvation of the masses. Its appeal is directed at both the child and the parent. When a motion picture contains an ethical appeal, an appeal, on the ground of character building, on the ground of spiritual influence, then that motion picture is destined to live in the hearts of all those who see it. Those pictures that are free from salaciousness, free from indecency, will make the motion picture industry one of the greatest constructive forces in America."

H. M. Warner also spoke, and told the teachers of the trials experienced on the making and the distributing of a motion picture that would meet with world-wide approval. The teachers were given Wes' Barry lollypops, duncecaps and heralds. Harry Rapf, the producer of "School Days," Will Nigh, the director, and Abe Warner were among those present.



Comedy Coming

"Schoolday Love" will be the next Campbell Comedy released by Educational. It follows "Assorted Heroes" and presents the same two children in the leading roles, Doreen Turner and Coy Watson, Jr.

Paramount Starts Three New Pictures

Monday, February 6, is the starting date for two new Paramount productions, Wallace Reid in "The Dictator," and Jack Holt and Bebe Daniels in "Val of Paradise."

James Cruze will direct Reid in "The Dictator," which Walter Woods adapted from the stage comedy made famous by Willie Collier. Lila Lee will have the feminine lead.

The Jack Holt Bebe Daniels starring picture is by Vingle E. Roe, who also wrote the story, "Tharon of Lost Valley," which has just been filmed tentatively under that title with Dorothy Dalton in the stellar role. The scenario is by Will M. Ritchey and Joseph Henabery will direct.

On or about the same date Thomas Meighan will start work in 'Our Leading Citizen," by George Ade, adapted by Waldemar Young, a story written especially for the Paramount star by the noted Hoosier humorist. Lois Wilson will be Mr. Meighan's leading woman and Alfred Green will direct.

Criterion Holds Film Two Weeks

"Pageantry of India," an Urban Popular Classic, is now in its second week at the Criterion Theatre in New York. The gigantic work that goes into the preparation of a festival-promenade in India is excellently shown, it is said.

Appears Personally

Baby Peggy, the three-year-old star of Century Comedies, at the request of Sid Grauman, made several personal appearances at his million dollar theatre in Los Angeles in conjunction with "Chums," which was playing there to packed houses, it is said.

Working On Film

Maurice Tourneur has completed most of the interior scenes from "Lorna Doone," which he is filming for Associated First National release.

Keeping in Personal Touch

By FRITZ TIDDEN

FILM producers have shown lack of respect for age in going to plays and novels for inspiration and now they have turned to old songs for photoplay topics. No need now for mother to wail: "Where Is My Wandering Boy Tonight?" She'll find him at the movies.

Other film-song-titles may be "Father, Dear Father, Come Home With Me Now," while yeggmen are making raids "On the Banks of the Wabash."

* * *

Niles Welsh believes in (moving picture) signs. On the day "Why Announce Your Marriage?" was released, the Selznick leading man presented his wife with a frame house in celebration of their wooden wedding anniversary.

* * *

E. S. Moffat, advertising manager for Universal, became the father of a 7½ pound girl on January 29.

* * *

The long expected debate between William A. Brady and John Roach Straton will finally take place. They will meet in the Calvary Baptist Church, February 12, at 3 o'clock. The subject of the debate will be "Sensational Preachers vs. the Stage" under governing rules of "use no hooks and bury your own dead."

For his choice of referees Mr. Brady proposed Mayor Hylan, William Muldoon and Commissioner Enright to meet three chosen by Dr. Straton, the six to select the seventh. If the decision of the referees be against Dr. Straton the clergyman is to apologize to the theatrical profession and cease attacking it, is Mr. Brady's stipulation.

* * *

Ralph Block, associate Goldwyn scenario editor, says he once met a man who had not written a photoplay. Where is that bird, we wonder?

—Goldwyn Clip Sheet.

He's right here. Eleven years in the business, and never even tried.

* * *

C. C. Pettijohn has arrived back from Europe.

* * *

Joe Lee is back from his trip to the Middle West.

* * *

Morris Schlank left for the coast last week.

* * *

Going along in her quiet unassuming way, Maude Adams is living these days in Schenectady, N. Y., and working with experts of the General Electric Company in an effort to perfect a motion picture color process which she has invented for children's pictures. The actress lives quietly with her secretary on the third floor of a house which she has divided into apartment, her laboratory being a few blocks away. Last June, Union College, which is located in Schenectady, conferred a degree on Miss Adams.

Victor Wagner, conductor of the Criterion Theatre orchestra, is back at his post after more than two months of illness with pneumonia. Drago Jovanovitch, assistant conductor at the same house, is still ill.

* * *

Herb Rawlinson is enjoying a vacation somewhere in California. He has just completed "Peterman," from the prison typewriter of Louis Victor Eytinge, "lifer" in the Arizona state institution. Rawlinson sneaked so far from pictures and telegraphic communication that his studio is unable to reach him to inform him that he may have an extra week's rest. When Rawlinson returns he may start kicking himself for the efficient seclusion.

* * *

Max Linder has sold his beautiful moving picture theatre in Paris, the Cinemax, for two million francs. Now he is fighting off oil stock salesman.

* * *

D. W. Griffith has gone to Chicago to be present when "Orphans of the Storm" opens there at the Great Northern. He will be away a week or more.

* * *

George Arliss will begin work shortly in a picturized version of "The Green Goddess," in which he has been starring on Broadway the entire season.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your status promptly. If you have put in ten years in this, the greatest of all business, the finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who have already signified their intention of taking part in the Old Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was .....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blanks today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion. FRITZ TIDDEN.

An example is set by the man who fell asleep in a New York moving picture theatre and was unjustly accused of pinching a lady who sat beside him. He was hailed to court and it was some time before he could prove his innocence, which he did after a lot of unnecessary publicity. His experience should warn others not to fall asleep in moving picture theatres.

* * *

May McAvoy is decorating our drab city. She arrived in from the coast last Saturday.

* * *

Bert Adler leaves the end of the week on an extended trip that will take him to California, following frequent stopovers on the way. He goes in the interests of the George Arliss productions. He expects to be gone some time.

* * *

Kenneth Hodkinson will make the trip with Bert Adler to attend to general United Artists' business.

* * *

The heads of the various departments of the Rivoli-Rialto-Criterion Theatre organization, twenty-four in all, captured Hugo Riesenfeld, the managing-director, January 26, after the final performance and helped him celebrate his forty-third birthday anniversary. Supper was served in the Rialto projection room, after which a silver tablet was presented to him.

Among those present were: Felix E. Kahn, Lawrence A. Walsh, Donald M. Campbell, Fred A. Cruise, Max Cooper, Joseph Littau, Ludwig Laurier, Frederick Stahlberg, Emanuel Baer, Victor Wagner, Edward Falck, Josiah Zuro, Joseph LaRose, Harry Rubin, George G. Shor, Claude Millard, Harry Sheehan, Abe Brenner, Robert A. Barnet, Henry Falk, Max Haskell and Abe Meyer.

* * *

Ethel Clayton arrived in New York for her winter vacation, accompanied by her mother and brother, Don. Miss Clayton is spending her time visiting the various gown shops, and crowding in as many pleasant times as possible. A marvelous welcoming party was given her at the Hotel Des Artistes. It was attended by some of the best known theatrical and motion picture people in New York. Among those present were: Mae Murray, Robert Z. Leonard, Frederick and Fanny Hatton, Robert Vignola, Audrey Maple, Mrs. Frank Mayo and her brother, Doraldina; Marion Sunshine, Norman Trevor, William Russell, Helen Shipman, Sophie Tucker, Pauline Lord, Florence Hedges, Fay King, Secna Owen, Lillian Walker, Martha Mansfield, Carl Randall, Dorothy Clark and many others.

* * *

When the Continental film, tenta-

tively called "The Loves of Pharaoh" and released by Paramount, opens an engagement at the Criterion Theatre in the near future it is said that the picture will introduce a new screen star, Dagny Servaes.

We hope the Servaes is good.

* * *

Marie Mosquini, assisted by her mother, was hostess last week at her home on Victoria Drive, Culver City, Cal., at a surprise party arranged in honor of Bebe Daniels, whose birthday anniversary it was. Miss Daniels, who had been vacationing at Ventura with her mother, was lured back to town on some pretext or other and was duly surprised. The evening was spent in games, dancing, for which a three piece orchestra furnished the music and informal contributions by the guests who were called on to perform impromptu some speciality. Miss Daniels herself sang some Spanish songs. Elaborate refreshments were served and then was featured the ceremonial of cutting the birthday cake adorned by twenty-one candles. The rite of blowing out the candles was not omitted and again the guest of honor rose to the occasion and with long breath left only three candles burning which means, interpreted for the unitiated that Miss Daniels is only alloted three years of single blessedness before she goes to the altar! The decorative scheme throughout was in orchid.

Those present were for the most part old friends who were associated with Miss Daniels when she was appearing in one-reelers at the Hal E. Roach studios, her immediate relatives and a few others as follows: Mrs. Phyllis Daniels, her mother; Mrs. Griffin, her grandmother, and Mrs. M. Stengler and Miss Georgia Griffin, her aunts; Fred Newmeyer, Charles Parrott and Charles Stevenson, Grace Marvin and Edith Ryan, J. D. Lloyd, Gaylord Lloyd, Jack Roach, Harry "Snub" Pollard, Tom Crizer, Roy Brooks, Robert Doran, Walter Lundin, Sam Brooks, Robert Golden and Chester Franklin.

* * *

Goldwyn's screen adaptation of Henning Berger's world-famous drama, "Syndafloden," bearing the translated title of "The Sin Flood," will be shown in New York while the stage adaptation made by Frank Allen and produced by Arthur Hopkins is on at the Plymouth Theatre, where it is called "The Deluge."

* * *

State rights men are smoking Coronas these days and spoofing this idle chatter of hard times. But there being a reason for everything, there is a good one for the attitude of these gentlemen, for be it understood that there are seven State rights productions booked for Broadway theatres within the next eight weeks.

* * *

George A. Fecke, of Boston, hopped onto Broadway this week, said hello to the editorial department of M. P. W. and grabbed the flier back to Boston just six hours after his arrival.

* * *

A jungle banquet was tendered to Sam and Jack Warner and staff by Al G. Barnes, at Barnes' Circus City, Palms, Cal., January 22. The occasion was entirely African Oobo-Cobo (meaning Roaring Tonsils). And among those who partook of the Barbecued Zanzibar Buffalo, Abyssinian Anchovies and Gondokoro cigars, were Monty Banks, Grace Darmond, Betty Compson, Thelma Worth and about two hundred other motion picture folk.

* * *

Will Page has joined Universal, to direct exploitation for "Foolish Wives."

* * *

Mr. Meek and his wife had just settled themselves in their seats at the movie when three large, buxom women took seats in front of them, cutting off their view of the screen.

Elmer E. Rogers, manager of the Tivoli Theatre, Chattanooga, Tenn., makes his own posters

"If you had the soul of a worm," declared Mrs. Meek angrily to her spouse, "you'd do something."

"Hush, my dear," replied Mr. Meek. "There's one thing anyway—when everybody gets up, we'll know it is time to go home."

—American Legion Weekly.

* * *

Harry Garson is in town.

* * *

Ray Gray has joined the Hamilton-White organization, making Mermaid Comedies for Educational. He will be an assistant to Bob Kerr, director. Eddie Gheller also joins the company as a cameraman.

* * *

"'Tis better to have been engaged and never married, than never to have been engaged at all—fablegrams the wise spirit of old Aesop. Of course a fiance becomes a financial liability to a man. And even though his promise to the girl is not negotiable like a promisory note, she is often glad to give her acceptance. The engagement is a mutual promise—a regular 50-50 affair—with mutual benefits resulting in most cases in one hundred per cent. happiness for life. So it appears to be one of the fairest propositions in the world. Some of the press jokesmiths seem to regard an engagement between a young couple as one of the funniest things than can happen. On the screen, in "Topics of the Day" Films, these jokes have an engaging appeal.

She—John, do you believe in long engagements?

He—Sure, why shouldn't a young couple be happy as long as they can?

—Film Fun.

"Was that fellow who was engaged to two girls properly punished?"

"He was. One of them sued him for breach of promise and the other one married him."

—Louisville Courier-Journal.

Ray—How long have you been engaged?

May—Do you mean this time or all together?

—"Topics of the Day" Films.

Rub—Are you engaged to Mary?

Dub—No, but I'm on her waiting list.

—Kansas City Star.

May—Poor Adele was nearly drowned while swimming at Coney?

Ray—Why, how in the world did it ever happen?

May—Oh, she wore all her engagement rings.

—"Topics of the Day" Films.

Ethel—Are they engaged?

Clara—Not yet. He still hires a taxi when they go to a show.

—New York Sun.

Mr. Baggs—I hear that you have become engaged to my son, Miss Smythe. I think you might have seen me first.

His Stenographer—I did. But I preferred Harold.

—Duluth Herald.

* * *

Violet Mersereau will sail for Europe February 15, going immediately to Italy to take the leading female role in "The Shepherd King," a Fox picture directed by J. Gordon Edwards.

* * *

Lieut. "Dick" Gamble, amusement overseer for the Police Department of Providence, R. I. is to be honored by filmdom friends in New England with a special banquet. As an official critic there isn't a more popular and broadminded one in this country.

* * *

Cecil B. DeMille, Paramount's director-general, who with his art director, Paul Iribe, has been spending a vacation of two months in Europe and Africa, is due in New York on the SS. Aquitania as we go to press. He will leave immediately for California to start work on his new special production, "Manslaughter."

* * *

The Allied Film Laboratories Association held a dinner in the Hotel Astor February 1.

* * *

In Universal's announcement of forthcoming films the following appears: "Special Attraction—'The Golden Gallows,' featuring Miss du Pont (5 reels)." Make your own wheeze, we haven't the heart.

* * *

Randolph Bartlett has resigned as advertising manager of Selznick to head the Famous-Lasky titling and editing department. Watt L. Parker, who has been with the Selznick organization four years, and is well-known as a Kelly player, succeeds Randy.

* * *

C. A. J. Parmentier has been added to the Criterion music staff as second organist, with Sigmund Krumgold as chief.

* * *

Robert B. McIntyre, casting director for Goldwyn on the coast, is in town, scouting for new screen personalities. He will be glad to see screen players and those desirous of entering moving pictures at the Goldwyn home office.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

THE week just closed has been an unusually busy one for independents. On the pages that follow appear many interesting and important announcements. To begin with the fight of independents against imposition of the five per cent. rental sales tax has reached the point where a request has been made for a hearing on the much-discussed question. There is every reason for believing that the Internal Revenue Commission will grant this request, but what is puzzling independents at present is the indifferent attitude of the National Association of the Motion Picture Industry. Despite the fact that news came from Washington last week that the interpretation placed on the issue by the Commission included not only State Rights exchanges, but exchanges owned by national distributing corporations as well, the N. O. M. P. I. has remained silent, assuming the attitude that its members were not involved and consequently there was nothing for it to do.

DESPITE the indifference of the Naitonal Association, the independents are determinedly going ahead with their plans. Harry G. Kosch, general counsel, for the I. P. D. A., has gone to Washington to personally interview authoritative officials. But the chief purpose of the trip was to obtain a date on which the independents can be heard, for it is not believed that the Commission will insist on its original interpretation when that body is made to understand that such action will virtually bankrupt the independent market.

BOOKING of "Where Is My Wandering Boy Tonight?" in the Criterion Theatre is another interesting piece of news demonstrative of the progress of State Rights productions. Hugo Reisenfeld, managing director of the Criterion, Rivoli and Rialto Theatres, has assumed a Missourian attitude for a long time. A State Rights production was not sought by this genial showman. But times have changed and, like scores of others in his class, he has come to realize that the independent market offers productions with unquestionably great box office value and that there is a public demand for independently made productions.

STATE Rights men in general will watch with great interest the showing of the picture at this premier Broadway picture palace. The picture itself should hold its own at any house, for it has a box office title, a human story and is well acted and produced. Equity is to be congratulated on the acquisition of the production and also on its success in convincing Mr. Reisenfeld that the independent market has productions that warrant exhibition at the best and biggest theatres in this country.

THIS past week we reviewed a State Rights picture with a melodramatic title that had absolutely nothing to do with the theme of the feature. This fact was generally commented on by spectators. They were satisfied with the entertainment the picture furnished them, but they left the theatre disappointed. In the scramble for box office titles that can be exploited, the producer or distributor should not lose sight of the fact that if the title is a misrepresentation the public will soon discover the fact and ridicule the effort.

BUSINESS is improving, but that does not mean that we must cease pulling together. Important changes are being made. "Fly-by-nights" are being made to realize the fact that respectable State Rights men no longer will tolerate their presence in the field and that no stone will be left unturned in the effort to drive them out. One of these disreputable exchangemen, learning that he was about to be prosecuted for having given worthless checks and failure to live up to contracts, wired his creditors and Counsel Kosch of the I. P. D. A. that he would be in New York for the purpose of making some sort of settlement. Five "fly-by-nights" have closed their doors within the past two weeks.

WHILE the I. P. D. A. is straining every effort to make exchanges live up to their contracts, it must not lose sight of the fact that there have been and still are companies in the field whose contracts with the local distributors have been violated. Three such complaints this week came to the attention of this department. They involved national companies that deliberately violated contracts with exchanges after the latter had booked the pictures with exhibitors in their territory. At present these exchanges are helpless and can obtain no redress. But it is a question that the I. P. D. A. should contend with at the same time it is trying to run down wilful violators of contracts with its members.

A CERTAIN Northwestern exchangeman came to New York and, after viewing a picture, told the owner that he had to catch a train back home and consequently had no time to wait for promulgation of the contract. He suggested that the distributor ship him the contract and a print C. O. D. On receipt of the contract he would sign and return it with a draft in payment for rights to the picture. The distributor sent both contract and print to Minneapolis. The exchangeman wired back that he wanted another week in which to lift the C. O. D. and O. K. the contract. This was agreeable to the distributor, who a few days later received a wire from the exchangeman from Milwaukee, giving instructions that a print be at once rushed to Milwaukee to fill dates his salesmen had secured. He added in his letter that he would lift the Minneapolis print three days later.

THE distributor shipped the print to Milwaukee. It was picked up there and the picture shown at theatres in and around that city. But no further word came from the exchangeman. Finally, the distributor decided to personally investigate. He went to Minneapolis and there learned that the exchangeman had made no effort to lift the C. O. D. on the print sent immediately after his departure from New York. He extended his investigation to Milwaukee where he ascertained that the picture had been extensively shown in that district. An explanation was demanded, but the only satisfaction the distributor received was the contention of the exchangeman that he was financially embarrassed and that he would pay for the picture rights as soon as "I get on my feet." Meantime, the first print is still resting comfortably in some dingy corner of the freight office at the Great Northern Railway Station.

SUCH practice as this should stop immediately. It is not only unfair, but a reflection on the industry. The guilty exchangeman is well-known in the industry and until this case came to our attention, we have known him to utilize none but legitimate and progressive methods in operating his exchange. It may have been that he was despondent. Yet, the action is unforgivable. Despondency can not be accepted as a pardonable excuse.

In the Independent Field

I. P. D. A. Hearing on Five Per Cent. Tax

Harry Kosch Goes to Washington to Seek Permission to Intervene in Christie Case—Coast Investigation Is Off

With Harry G. Kosch, general counsel for the Independent Producers' and Distributors' Association, in Washington, State-Rights men in general this week were expecting word from him that his request for a hearing on the five per cent. rental tax proposition had been granted. Incidentally, Mr. Kosch had appointments with Federal officials who are investigating "fly-by-night" and disreputable operators whose tactics have constituted a violation of Federal statutes.

Prior to his departure, Mr. Kosch, in an interview with a representative of the MOVING PICTURE WORLD, made it known that the I. P. D. A. would continue its fight against imposition of this unfair tax without the co-operation of the National Association of the Motion Picture Industry, which, he had said, had assumed an indifferent attitude on the matter.

Mr. Kosch said: "I have given the matter very careful study and from my examination of section 906 I am convinced that it has been construed by the Internal Revenue Commission to mean that any method of letting or acquiring or use of the film for exhibition comes within the terms of the act. If this tax is levied it will effect any person letting film for use of profit. . . . My opinion is that where a producer hands over the film to a national distributor on an advance or percentage basis, he is liable for five per cent, on the amount he receives from the distributing organization. Anyway, that is the interpretation placed on the section by the Commission."

HARRY G. KOSCH
General Counsel for I. P. D. A.

On Monday, January 30, a special meeting of the I. P. D. A. was held in the office of Mr. Kosch. The independents were unanimous in the contention that the tax was not only unfair, some claiming it to be unconstitutional, but that if it were imposed it would bankrupt the business. Present at the meeting were W. E. Shallenberger, of Arrow; Joe Schnitzer, of Equity; Louis Weiss, of Artclass; Nathan Hirsh, of Aywon, and Jack Cohn, of C. B. C.

Resumé of Week's Business

"HIS NIBS" SYNDICATE, INC.
Exceptional's "His Nibs" With Chic Sale
Favorite Film Company of Detroit for Michigan.
Exhibitors' Direct Service Exchange of St. Louis for Missouri.

ARROW FILM CORPORATION
"Ten Nights in a Barroom"
Progress Features Exchange of Los Angeles and San Francisco for California, Arizona and Nevada.
Jack Hoxie Second Feature
Progress Features Exchange of Los Angeles and San Francisco for California, Arizona and Nevada.

EAST COAST PICTURES CORPORATION
Amalgamated Productions Franchises
Bob Savini of Savini Exchange of Atlanta, Ga., for Georgia, Tennessee, North and South Carolina, Florida and Alabama.
Federated Exchange of Baltimore for Maryland, Delaware, Virginia and District of Columbia.

ALEXANDER FILM CORPORATION
Sherlock Holmes Series of 15 Two-reelers
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

NATIONAL EXCHANGES, INC.
"Lotus Blossom"
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

LEE-BRADFORD, INC.
"Determination"
Royal Pictures Corporation of Philadelphia for southern New Jersey and eastern Pennsylvania.

C. B. C. FILM SALES CORPORATION
Carnival Comedies
American Feature Film Company of Boston for New England.

AYWON FILM CORPORATION
Big Boy Williams, Snowy Baker Series and "Master of Beasts"
Premier Pictures Corporation of Charlotte, N. C., for North and South Carolina.

M. J. WINKLER
"Felix" Novelty Series
Elk Photoplays, Inc., of New York, Greater New York and northern New Jersey.
Celebrated Players Film Corporation of Chicago for Illinois, Indiana and Wisconsin.

RUSSELL PRODUCTIONS, INC.
"Shadows of Conscience"
Celebrated Players Film Corporation of Chicago for Illinois, Indiana and Wisconsin.

Arrow's "Ten Nights" Sets New Records in Four Cities

Arrow's "Ten Nights in a Barroom" continued its remarkable career this week. The first run at Ascher's Halsey was so successful that the picture was held over for a second week. At Utica, N. Y., on Sunday, Jan. 29, the demand for seats at the Gayety, where the picture was booked for three days was so great that it was necessary to rush another print there for a simultaneous showing at the Colonial in that city. Both are Wilmer & Vincent houses. The picture played to 4,679 people at both houses that day, setting a new record. The remaining three days at the Gayety were equally big in attendance and financial profit. Robert Downing appeared in Utica.

John Lowell, star of the picture, appeared in person at the Orpheum in Altoona, Pa., where the feature had established two new records for that house up to press time. The Toronto engagement, which opened Monday also attracted unusual crowds. There is every indication that owing to the demand for seats the picture will be held over in the Ontario province for another week. The Boston engagement continued at the Globe Theatre with indications that the picture is good for at least three more weeks there.

"Ten Nights in a Barroom" opens in San Francisco on Monday, succeeding "Foolish Wives." Other openings are scheduled for Fox's Liberty Theatre in St. Louis on Saturday, Feb. 4; Fox's Washington in Detroit, Feb. 18, and Fox's Rivoli in Denver, Feb. 19.

Federated Gets New Product; Holds Its Annual Convention

The annual convention of Federated Film Exchanges of America, Inc., was held in New York, at Hotel Astor, this week. The first session was held Thursday forenoon. The convention will continue through until Sunday and possibly Monday, according to what information was available before the first meeting.

Most of the franchise-holders arrived early. Joe Friedman, of Celebrated Players of Chicago, was the first to arrive. Many important matters were on the business docket. The policy for the ensuing year also was discussed. Officials promised interesting and important news of the acquisition of new product by Federated. This information, however, will not be available until after the convention.

In the Independent Field

Newsy Gossip of the Trade

WARNER BROTHERS' "School Days" was to have had two day and date premiers in Washington, D. C., at Harry Crandall's Metropolitan and Knickerbocker on Sunday afternoon. The picture had been booked into the Metropolitan for a week, while the Knickerbocker was to have shown it on Sunday and Monday. On Saturday night, however, the roof of the Knickerbocker collapsed, killing more than 100 patrons. The theatre will be rebuilt. The opening at the Metropolitan theatre, however, was staged as scheduled and attracted s. r. o. crowds all day, in spite of the gloom that hung over the capital as a consequence of the Knickerbocker disaster.

George Fecke, of the Motion Picture Distributing Corporation of Boston was in New York this week and contracted for several pictures.

Harry Revier, producer of "Hearts of the North" and "The Greatest Question," both State righted by Joe Brandt, has leased the Montague studios in San Francisco where he intends doing all his producing in the future. His next feature is "Mothers of Men," which Messrs. Brandt and Davis will release.

Film thieves have been very active on the Coast during the past few weeks. Owners of theatres there have been warned concerning the handling of films. It is estimated that a loss aggregating more than $100,000 has been incurred during the past three weeks because of the activity of these thieves.

The Selig-Rork feature, "The Rosary," was given a world premier showing at the Imperial theatre in San Francisco on January 22.

J. S. Jossey, special representative of the Arrow Film Corporation of New York, is visiting the Kansas City Phoenix office for a short time.

H. M. Chubaroff has resigned as general manager of Niagara Pictures corporation, Buffalo, which recently started business on the third floor of the Warner building. Dave Levy is now in charge of the office. David Rusiander is supplying the financial backing for the Buffalo state right exchange.

Charles P. Saunders has opened a state right exchange in Rochester under the name of Screen Attractions Distributing Co. It is located at 28 Nash street, Mr. Saunders formerly operated the same company at 145 Franklin street, Buffalo.

Elmo Lincoln did not go to Pittsburgh as had been planned, Manager Wieland, of the Standard Film Exchange there having postponed the personal appearances of the star of Weiss Brothers' "Adventures of Tarzan" until later in the year.

M. R. Fink, president and general manager of Peacock Productions, Inc., is back at his desk in his Kansas City office after a tour of continental Europe. While abroad he sold the foreign rights to "Body and Sold" to the Deutch-Amerikanish Film Unione.

Al Kahn, manager of the Crescent-Federated exchange in Kansas City and Federated Exchange in Omaha, made it known this week that he expects to spend two or three days of each week at his Kansas City office.

Al Thompson is no longer connected with the Warner New York exchange, having resigned two weeks ago. C. Kraft, formerly with Equity, is now at that exchange.

Lou Berman, of the Independent Film Corp., Philadelphia, of "Why Girls Leave Home" fame, announces the acquisition of "School Days," featuring Wesley Barry, for a large territory. Branch offices will shortly be opened in the Mather Building, Washington, D. C. F. Hamerman has recently joined the forces of the Independent and will cover New Jersey, Maryland and Delaware.

David L. Segal and Jay Kenter, of the Royal Pictures, Inc., Philadelphia, are setting the independents a lively pace. Introducing Tom Bible, who just returned from a three weeks' tour from up state, where he met with great success in booking up "Burn 'Em Up Barnes," featuring a week's run at the State theatre, Scranton, and Capitol, Wilkesbarre, there comes the announcement that Rudolph Valentino, in "Frivolous Wives," and "Determination," the latter a big Lee Bradford production originally a thirty-reel feature which was cut down to ten reels, have been bought for this territory. In addition several right smart negotiations have resulted in closing deals on new "Sherlock Holmes" series, Kineto review, released one a week, and the "Locust Blossom."

T. B. Wildman has succeeded R. D. Burdge as manager of the Kansas City Enterprise office. Mr. Wildman is from New Orleans where he was manager of the Realart office until its consolidation with Paramount. Before becoming connected with Realart Mr. Wildman was with Fox and Goldwyn.

E. H. Silcocks, general sales manager for the Pacific Film Company, with executive offices at Culver City, Cal., has just finished visiting the various independent exchanges in the West. Mr. Silcoks was in Kansas City and St. Louis to dispose of the State rights to three productions.

Colonel Howard F. Brink is now in the midst of an offensive on "School Days," which Grand and Warner is distributing the Western New York. The colonel looks like a schoolmaster himself so that he should find it an easy matter to sell this Wesley Barry production.

Homer Howard of the Buffalo Merit exchange is now chaperoning Grace Davison on a tour of personal appearances throughout the state. The star has been signed for over two dozen houses to date.

N. I. Filkins, manager of the Merit office in Buffalo, has signed up the big Victoria Theatre on the west side of the city for second run on "The Bible" series. Manager Arthur L. Skinner is planning a big exploitation campaign on the subject.

When Dave Walsh, manager of the little Hippodrome in Buffalo put on "The County Fair," one of the Niagara Pictures corporation features, the past week, he turned the front of the house into a circus tent entrance and used a lot of special hand-painted frames which Niagara Pictures have prepared for the exploitation of the attraction. Dave put the picture on for two days and cleaned up with it.

Sydney Samson, manager of the Buffalo Grand & Warner office has booked all the Monty Bank comedies at the big Loew State. Mr. Samson reports unusually heavy bookings on the fun films put out by this comedian.

Ben Amsterdam and L. Korson of the Masterpiece Attractions, Philadelphia, have at present the largest independent film exchange in this city. Following Elmo Lincoln's successful personal appearances here during the past two weeks at all of the theatres showing "Adventures of Tarzen" announcement is made that the latest Eddie Polo serial has been bought for this territory. This exchange is releasing a weekly program on features and has the largest assortment of short subjects on hand.

EDDIE LYONS
In a scene from his latest comedy, "Keep Moving," which Arrow will release

Weiss Seeking Managers for Bible Shows

Louis Weiss, secretary of Artclass Pictures Corporation, started this week to recruit managerial talent for the various road shows which will present the screen version of the Old Testament, now rapidly nearing the final staging of cutting and titling. Managers with extensive exploitation experience only are being signed.

These road shows, which are xpected to get under way late in March, will carry a complete crew, consisting of advance men, manager, treasurer and stage hands to work the effects. These crews will be turned over to State Rights buyers who will purchase the Old Testament following presentations in various key cities. The tentative title for the feature is "After Six Days."

Weiss Brothers Acquire Many Productions; To Make Features

Artclass Pictures Corporation, which the enterprising Weiss brothers own, is planning a busy future, judging from announcements and other reports that have emanated from that firm's office this week. In addition to planning to send out a dozen shows of its film version of the Old Testament under the tentative title, "After Six Days," the Weiss Brothers have numerous other important enterprises under way.

Max Weiss, who sailed for New York this week, is bringing back with him, according to reports, a batch of contracts. One of these contracts as was exclusively stated in his department two weeks ago, concerns an internationally famed star who will make a series of four features that Weiss will handle.

Mr. Weiss, too, has purchased the American distribution rights to an Italian novelty production which will be State righted and released within two months. In addition to this Weiss Brothers also have under contemplation the production of several features on the Coast as well as a serial with a famous and established American feminine star. This deal is expected to be closed within the next ten days.

In addition to road showing, "After Six Days," portions of the lengthy film which is now being edited and cut, will be released to non-theatrical exchanges,

Bob Savini and P. Oletsky Buy Amalgamated Picture Franchises

Closely following the recent decision of Warner's New York Exchange, which holds the franchise for Amalgamated Pictures for that territory, to release the first two of the series of co-star productions, "Ashes" and "Any Night," at the same time, comes the announcement of Franklyn E. Backer that two more franchises have been granted firmly established independent exchanges east of the Mississippi.

The South goes to Robert Savini, of Savini Films, Inc., of Atlanta, will handle the distribution of the Amalgamated Company's product in Georgia, Tennessee, North and South Carolina, Alabama and Florida.

The Federated Film Exchange, of Baltimore, is the franchise-holder for Amalgamated productions in Delaware, Maryland, Virginia and the District of Columbia.

Russell-Clark Film Aids Are Now Finished

In spite of the intervention of the holidays, of the engraver's strike, and attendant delays, Russell Clark, of the Russell Clark Syndicate, Inc., announces the completion of all supplies for the first, "The Offenders," of four Margery Wilson pictures.

"Ride on a Runaway Train" Is on Broadway for Fourth Engagement

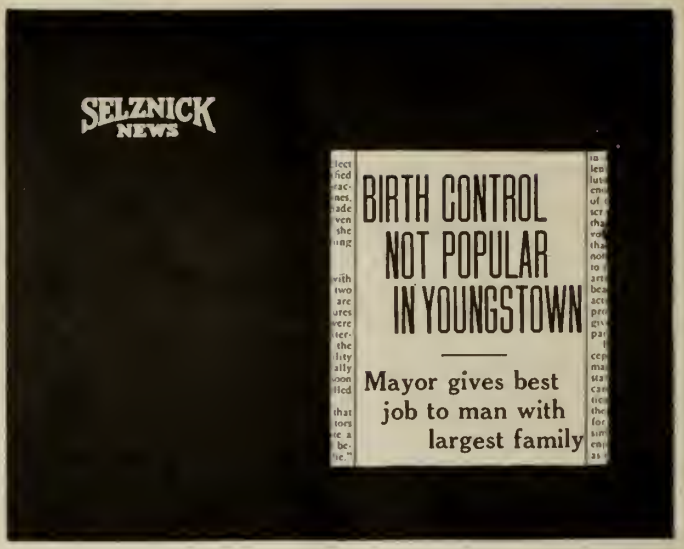
"Lyman H. Howe's Famous Ride on a Runaway Train," one of the most popular novelty pictures ever released by Educational Film Exchanges, Inc., is on Broadway for the fourth time, playing a two weeks' engagement at the Criterion Theatre.

The "Ride on a Runaway Train" began its remarkable history at the Capitol Theatre, where it attracted unusual interest when, after a week's run, it was brought back for a return showing. It was the first time that the Capitol has ever given a short subject a return run, and Sam Rothafel, managing director of the Capitol, declared at that time that he considered it the best short subject he had ever seen. Under these conditions, the picture created a mild sensation when the Capitol, a short time ago, recalled it for a third engagement.

On Monday, January 23, Dr. Hugo Riesenfeld put the "Tide on a Runaway Train" on the program at the Criterion, where it ran for two weeks in connection with the feature picture "Red Hot Romance," making five weeks for this single-reel thriller on Broadway, in four separate engagements.

This is the only single-reel novelty picture that has ever made such a record for Broadway showings. The picture's record throughout the rest of the country is a similar story. Many big first run houses in key cities have brought the "Ride on a Runaway Train" back for second and third runs. In Great Britain this subject has made just as big a hit, and it was recently shown to the King and Queen and the Royal Family in a private screening at Buckingham Palace. Several months previously it had been screened in a special "movie show" given for Premier Lloyd George at his vacation home in Scotland.

Educational Pictures were well represented in other first run New York houses in the week of January 29. "A Rural Cinderella," a Punch Comedy, was run at the Rivoli Theatre, and the Brooklyn Strand played "The White Mouse," a Selig-Rork Photoplay.



NEW STYLE OF TITLES USED IN SELZNICK NEWS REEL

Warm Ovation for "Rosary" at San Francisco World Premiere

One of the warmest receptions ever accorded by audiences and critics was given the Selig-Rork Production, "The Rosary," distributed by Associated First National Pictures, Inc., for its world premiere at the Imperial Theatre, San Francisco, on January 22. First reports contain unqualified approbation for the simple, human appeal of the plot, the artistry of production and the tense portrayal of parts, with especial reference to the work of Lewis Stone and Dore Davidson.

Immediately after the first afternoon, Leon Levy, manager of the theatre, wired John McCormick, First National's West Coast representative, as follows: "Selig and Rork are to be congratulated on their production 'The Rosary.' The pictured opened to capacity business. Judging from consensus of audience opinion 'The Rosary' is a splendid picture that should beyond doubt prove a great box office attraction."

At the same time Eugene Roth, Mr. Levy's managing director, dispatched the following telegram to the Selig-Rork interests: "The premiere showing of your 'Rosary' at our Imperial Theatre opened today with packed houses. Lewis Stone as priest splendid and Dore Davidson, the sublime Jewish character of the 'Humoresque,' scores big hit as Jewish merchant. 'The Rosary' is an ideal feature entertainment for all class of theatres. Mr. Partington joins in heartiest congratulations."

Equally enthusiastic were the notices given by the San Francisco papers of this new entry for honors among the year's productions.

Staples Writes in Praise of Film

Exhibitors everywhere, big and small, continue to write in to the Paramount offices about their success in showing George Melford's production, "The Sheik," Paramount states. One of the latest to be heard from is Charles G. Staples, manager of the Bijou Theatre, St. Stephen, New Brunswick. Mr. Staples writes: "Thank you for sending me such a wonderful production as 'The Sheik' for the holiday season."

Special Showings of Kineto Picture in Many Big Cities

"The Four Seasons," the four-reel nature classic produced by Raymond L. Ditmars for the Kineto Company of America, and which is being distributed nationally, starting this week, by the W. W. Hodkinson Corporation, had a private showing last Saturday in Chicago.

The screening was at the new Apollo Theatre and was attended by a score of prominent civic, educational and society leaders as well as by Chicago exhibitors.

Branch sales managers of the Hodkinson Corporation, working in conjunction with Kineto, are holding a series of special presentations in all the big cities in the country. A showing similar to the extremely fine on held in the Apollo Theatre was held last week in the University of Cincinnati in Cincinnati, O. The Cincinnati Times-Star said:

"A large company at the University of Cincinnati will see this afternoon a program made to order for critics who deplore the superficiality and unrealness of motion picture entertainment." The motion picture critics of the newspaper then goes on to describe "The Four Seasons" which was the basis of the program, saying that he had seen it in a private projection room and regretted that at that time it was not a packed theatre instead of the small picked audience, so beautiful and impressive did he consider it.

All the prominent theatres in the country are contracting to play this Urban Popular Classic, according to reports from the Hodkinson branches.

Reproduces the Old Eden Museum

The old Eden Museum, for many years a center of attraction in New York, and known all over the world for its reproductions in wax of historical events, has been carefully reproduced on a stage at the United Studios in Hollywood for scenes in the newest Jack White production in the series of Mermaid Comedies being made for Educational.

"Wide-open Town" Is Tearle's Next

The fourth in Selznick's Conway Tearle star series, distributed by Select exchanges, brings "A Wide-Open Town" to the screen on February 10. Faire Binney is his leading woman.

Ralph Ince directed from Edward J. Montagne's scenario based on a story by Earl Mitchell. Harry Tighe, Claude Brooks, Daniel Hayes and James Seeley are members of the supporting cast.

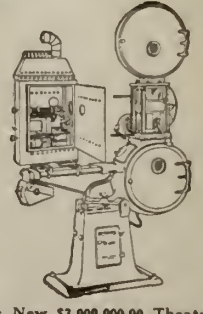
Northwest Story O'Briens Newest

"Channing of the Northwest," third of the Eugene O'Brien star series under the "Forty from Selznick" promise for this season, is passing final inspection preparatory to its release on February 28. John Willard wrote this story of life in the Canadian Northwest and Ralph Ince directed.

Norma Shearer will appear for the first time as O'Brien's leading woman and principals in the support will be Gladden James and Pat Hartigan.

"Battling Torchy" Soon for Release

Work has been rushed by Educational on the latest of the Torchy Comedy series, "Battling Torchy," which was recently delivered to Educational by Mastodon Films after a long period of work on production. This picture, in which C. C. Burr, the producer, and Johnny Hines, the star, have striven to surpass their best previous effort, is now ready for release.



Detroit's New $3,000,000.00 Theatre, THE CAPITAL, uses NEW MOTIOGRAPH DELUXE MACHINES.

Live News from Everywhere

Pittsburgh

John J. Ward, assistant publicity director for the Rowland and Clark Theatres, is soon to marry Miss Harriet E. Daily. Congratulations, Johnny!

* * *

Louis J. Siegfried, formerly of Turtle Creek, where he conducted a theatre for eight years, took over the Pastime, Herron Hill, and after remodeling and enlarging the house at an expense of over $5,000, reopened the same about two weeks ago. He reports business as very good. The house has a capacity of 235.

* * *

Manager Cherry and Office Manager Dickinson, of the Pittsburgh Universal branch, are already planning for another big Universal party to be held February 27.

* * *

The new Capitol Theatre at Washington, owned by the William Penn Theatre Corporation, will be opened during February. C. H. Elder is president of the corporation, and Spero Kosmas is treasurer. The capacity of this house will be 2,000. Cost of erection was close to $300,000.

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Mike Marks' new Liberty Theatre at New Castle, Pa., was opened Monday, January 16, with C. S. McKibbin as managing director.

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The Theatre Lobby Display Company, Milwaukee, Wis., has been purchased by the Exhibitors Supply & Sign Exchange, Pittsburgh. M. Janicks is manager of the last-named concern.

* * *

Mr. Serro, the original owner of the beautiful Savoy Theatre, Ford City, Pa., has taken over the operation of same from George Wintz and Clem Schaffer, who have had this house for the last year.

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The Grand Theatre at Monongahela City, Pa., has been closed for repairs. Extensive improvement will be made.

* * *

The Castle Theatre at Wheeling, W. Va., is closing next week for repairs. This theatre is an upstairs house. Proprietor Sevrin King states he is putting the theatre on the first floor.

* * *

Manager Wallace, of the Idle Hour Theatre at Cambridge Springs, has recovered from an attack of the grippe.

* * *

L. O. Mann and H. D. Nixon are new additions to the salesforce of the local branch of Associated Exhibitors, Inc.

* * *

J. G. Long, formerly of Pittsburgh and now conducting the Gilmore Picture Exchange in Charleston, W. Va., wrote the World representative to tell him that he is still alive and kicking and still able to do business. More power to you, old man!

* * *

The New Theatre at Weston, W. Va., has closed its doors.

* * *

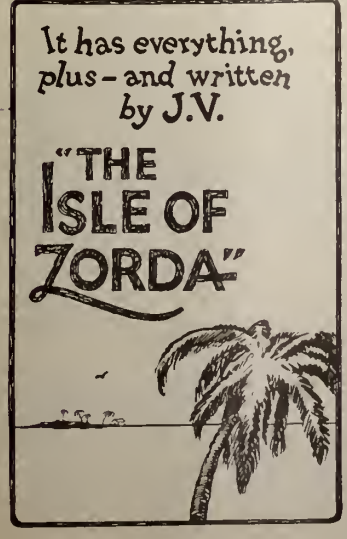
Messrs. B. Launt and L. M. Staub are new additions to the salesforce of the local Associated First National Exchange

* * *

Miss Sarah Herring, of the Exhibitors' Film Co., is confined to her home with an attack of pneumonia. Her mother also is down with the same illness. At last reports both were recovering.

* * *

Superintendent of Police John C. Calhoun, of Pittsburgh, has issued orders to every district police commissioner to keep a close watch on all motion picture and vaudeville houses and prevent performances of children under sixteen years of age. The commissioners were ordered to stop performances of this nature. This includes the "amateur night shows" that are conducted by some theatres.



Canada

Announcement is made of the organization of the Select Pictures' Corporation, Ltd., of Canada, to distribute all Selznick releases in the Dominion. Those behind the new company include J. P. Bickell, of Toronto, vice president of the Famous Players Canadian Corporation, and N. L. Nathanson, of Toronto, managing-director of the same corporation, as well as of the Regal Films, Ltd.; Eastern Theatres, Ltd.; Regent Theatre Company and allied organizations. This announcement followed the recent visit of Lewis J. Selznick, of New York, to Toronto.

* * *

W. A. Bach, of Toronto, former sales manager of the Famous-Lasky Film Service, distributor of Paramount pictures in Canada for two years, has been promoted to the general managership in succession to George W. Weeks, who has returned to New York City to become assistant to S. R. Kent, general manager of distribution for Paramount.

* * *

An important change just announced provides for the distribution in Canada of Realart features by the Famous-Lasky Film Service instead of through Regal Films. Regal will continue to handle Metro and Robertson-Cole productions, along with independent and other releases. Each of the companies mentioned has a chain of branch offices in the key cities of the Dominion, including Toronto, Montreal, St. John, Winnipeg, Calgary and Vancouver.

* * *

The Province Theatre, one of the oldest of the large picture theatres in Winnipeg, celebrated its twelfth anniversary with a special anniversary program the week of January 23. In addition to the usual picture bill, the feature of which was "Fightin' Mad," a Scottish Revue was conducted in which nine numbers were presented by various local artists.

* * *

Arrangements are being made for a special program to mark the third anniversary of the opening of the Capitol Theatre, Winnipeg, the event to be celebrated in February. Arrangements are in the hands of Manager Oral D. Cloakey.

* * *

A prominent visitor in Canada is Alex M. Pickford, owner of several picture theatres in New Zealand, who with his wife and Harry K. Eustace, a cameraman and exhibitor, are making an extensive tour which will take in England as well as North America. After inspecting a number of theatres in Canada, Mr. Pickford declared that the cinemas of the Dominion were superior in a number of respects to those in the Antipodes.

* * *

An important development in exchange circles has been the appointment of Arthur Larente as manager of the Montreal headquarters of the Specialty Film Import, Ltd., Canadian distributors of Pathe and other releases. During the past two years, Mr. Larente, who is one of the pioneer exchange men in the Dominion, served as Winnipeg manager of the Specialty company. Mr. Larente's predecessor at the Montreal Specialty office was Charles Lalumicre, who was in charge of the Montreal and Quebec territory for a lengthy period. Mr. Lalumiere has become general manager of the Europa Films, Reg., a new organization with main office in Montreal which has been established for the purpose of distributing foreign productions in Canada.

Philadelphia

A marriage that attracted attention in the motion picture industry, took place last week. Miss Katherine C. Segall, daughter of Mr. and Mrs. Charles Segall, 6238 Carpenter street, and David R. Sablosky, prominent in theatrical circles, were married Tuesday, January 24.

The ceremony was performed by Rabbi Samuel Fredman, of Beth Synagogue, in Mercantile Hall, Broad and Master. Miss Segall was attended by Miss Ethel Sablosky, as maid of honor, and the matron of honor was Mrs. Edna Fischman. The bridesmaids were the Misses Pauline Pfeffer, Lillian Goldberg, Jean Likoff, Dorothy Sablosky, Ethel Segall and Florence Mondell. A large contingent of motion picture men, friends of Messrs. Sablosky and Segall attended the wedding, and reception which followed.

* * *

Jules E. Mastbaum, president of the Stanley Company of America, has announced that he, through the firm of Mastbaum Brothers and Fleisher, has purchased from the Keith's Estate, the Bijou Theatre, Eighth and Race streets, at a price not disclosed.

* * *

Eddie Connely, proprietor of the Rex Theatre, Nanticoke, was married to his pretty cashier, Katherine Murray, Monday, January 23. Mr. and Mrs. Connely have just returned from their honeymoon and are receiving the congratulations of all their friends.

* * *

Joseph Weber, a local candy manufacturer who is building a new theatre, the Grand Opera House in Hazleton, expects to open with pictures about the middle of February.

* * *

C. D. Budd, Strand Theatre, Easton, has taken over the Grand Opera House, East Stroudsburg.

* * *

The Princess Theatre, Chester, purchased recently by the local Moose Lodge, will be converted into handsome headquarters for the members of the Moose.

Cleveland's New Theatre,
THE LORAIN-FULTON, Uses
NEW MOTIOGRAPH DELUXE
MACHINES

Buffalo

Harold B. Franklin, managing-director of Shea's Hippodrome, announces the resignation of Ralph Mosely as house manager and the appointment of George Mason, formerly at Shea's Criterion, as his successor. The change will be effective February 15.

* * *

The new Lafayette Square Theatre, now being completed by the Monument Theatre Corporation, will open February 20. The house will be one of the finest in the country. C. Sharpe Minor, formerly organist at Grauman's Million Dollar Theatre on the West Coast, will play the organ. Ralph Schwartz, formerly at the Olympic, will conduct the orchestra. M. Slotkin, general manager, will soon announce the name of the manager.

* * *

George J. Canty, formerly with Fox, has succeeded Marion Gueth as booker at the Hodkinson Exchange. P. N. Brinch, manager of exchanges, was in town over the week-end for conferences with J. L. Daly, office manager, and T. W. Brady, sales manager.

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L. C. Dumont has come to Buffalo from Detroit to join the United Artists' office staff.

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Howard Riehl, formerly connected with several Buffalo Exchanges, is now covering the "Ham and Egg" circuit in the Southern Tier for Metro. Branch Manager Henry W. Kahn has purchased a Cadillac victoria reported the original car turned out by the factory.

* * *

J. L. Cook has resigned from the Robertson-Cole sales staff and has been succeeded by Walter Price, formerly with Metro. E. J. MacIvor, special representative, has come to town to aid in a sales drive.

* * *

Employes at the Pathe office are planning to celebrate Mack Week, February 13 to 18, when Commodore W. A. V. Mack will complete his first year as local manager.

* * *

The Pinnacle Amusement Company, of Rochester, has filed a petition in bankruptcy in Federal court, listing liabilities of $2,286 and assets of $797. The petition was signed by Edgar Shantz, president.

* * *

The police are investigating an alleged attempt to set fire to the National Theatre, Niagara Falls, last week. The firemen found oil had been poured against the back of the theatre on the outside and a lighted match set to it. The rear door was burned and the outside scorched, but the fire was extinguished before much damage was done. Attempts have been made before to burn the theatre, which is run by Louis Scalzo.

* * *

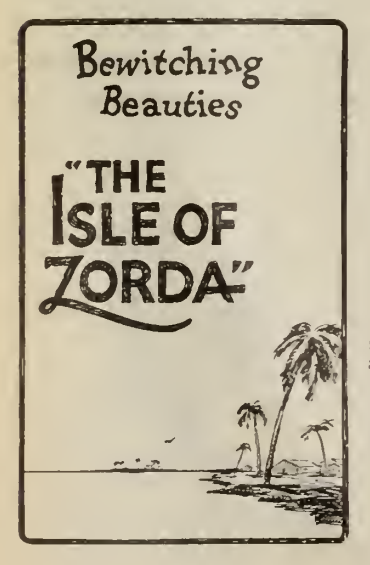
The Adelphia Theatre in Fairhaven, N. Y., has been closed permanently. Andy Geitner opened his new Geitner Theatre in Silver Creek, N. Y., February 2. Jim McFarlane opens his new house in Canandaigua, N. Y., February 20. Jim is mayor of the town.

* * *

The Erie County Republican organization will insist upon at least two of the new deputyships on the state censorship commission, it is reported. Six new deputies are to be appointed at $2,500 each and expenses. There will now be a rush of the faithful for the "soft berths."

* * *

Bruce Fowler, manager of the Elmwood Theatre, has started "The Patrons' Page" in his attractive little house organ. In it will be reserved space for messages of events which Bruce feels Elmwood patrons will be interested in. The first message was the announcement that books of tickets could be purchased at reduced prices.



Chicago

Two meetings of exhibitors were held during the week to discuss and formulate a business-like plan by which film rentals can be lowered. No definite decision regarding the plan was reached, and the meetings will be continued next week. The press was barred.

* * *

The Chicago Film Board of Trade enjoyed a luncheon Friday at the Congress Hotel. The organization went on record as being against the "double feature" program. Cecil Mayberry is president of the association. Sixteen were present at the luncheon.

* * *

W. C. Brimmer, local Vitagraph manager, returned Friday from a trip through the territory.

* * *

The Bluebird Theatre was opened by C. W. Bedell and H. Stickelmaier in East Peoria, Illinois, last Saturday. Addresses were made by Mayor Jesse Hall, Father Fennen, S. A. Dennis, William Schelm, owner of the property, and Rev. Coleman, a local minister.

The new building is of brick and concrete. The theatre which has 500 seats, is beautifully decorated in soft neutral tints, and has a carefully arranged seating equipment to insure the patrons of the house extreme comfort. A mirror screen has been installed. At the opening the house was beautifully decorated with flowers contributed by friends, and music was furnished by an excellent orchestra.

* * *

The national convention of Goldwyn exchange managers held in Chicago last week was an enthusiastic get-together meeting, with lots of pep for the next year's sales work. Samuel Goldwyn, who came out from New York for the convention, complimented his exchange managers on the past year's work and told of the splendid pictures planned for the coming year. He also promised the managers a trip to California in May. Among the Goldwyn officials who were present were:

Francis Gudger, Alfred F. Weiss and A. A. Aronson, of New York, and Abraham Lehr, of Los Angeles. The convention ended Wednesday night, but Arthur Lucas, of the Atlanta exchange, and Major George Hickey, known as the "Fighting Irishman," remained over until Thursday night. L. D. Remy, of the Dallas exchange, stayed until Friday to attend to some personal matters.

* * *

After the Dempsey-Carpentier pictures have been showing in Chicago for several months, it has been found that Corporation Counsel Ettleson and his assistants overreached themselves in their desire to issue a permit for the pictures. On the theory that the ordinance was broader than the state law in prohibiting certain pictures, Mr. Ettleson and two of his assistants signed an opinion last November declaring invalid that portion of the motion picture censorship ordinance, thus allowing the showing of the Dempsey-Carpentier pictures. Last week an alderman proved there is an amendment to the state law which makes it identical with the city ordinance. This amendment, as well as the city ordinance, forbids pictures which "hold up to scorn or ridicule any nation or the people thereof, or portrays rioutous, disorderly or unlawful scenes or has a tendency to disturb the public peace." Ignorance of the existence of this amendment led Chief Fitzmorris to give the permit for the championship fight films.

San Francisco

Changes are being made in the big electric signs of the Imperial Theatre with the idea of making this one of the brightest places on Market street.

* * *

The Stewart Motion Picture Productions, Inc., has been incorporated with a capital stock of $300,000 by Alfred C. Stewart, Julian C. Tormey, Laurence A. Hughes, O. C. Wilson, Lee Landes, Hazel Henry and C. Huntington Jacobs.

* * *

Bill Yoder, southern district manager for the Pathe Exchange, with headquarters at Dallas, Tex., was a recent visitor here.

* * *

E. A. Hartman of the Orpheum Theatre, Bandon, Ore., is in town on one of his infrequent visits and is making the most of the opportunity to inspect local theatres and the offerings of film exchanges.

* * *

While the theatre business in this district is not regarded as being especially brisk it is apparently much better than is the case in other parts of the country. Northern California with less than two per cent. of the population of the United States, is paying more than three and a half per cent. of the tax on amusements, according to federal statistics.

* * *

The Dinuba Improvement Company has had plans completed for a theatre building to be erected at Dinuba at an estimated cost of $85,000.

* * *

L. E. Ennis has taken over all interests in the Idle Hour Theatre at Jamestown.

* * *

Fred Conley has closed the Parlier Theatre at Parlier and has surrendered the lease to Holmes Johnson, owner of the house.

* * *

M. L. Markowitz of the Strand Theatre, has purchased the Orpheum Theatre at Gilroy and the house has been dismantled, the equipment having been purchased by Walter Preddey.

* * *

Through the courtesy of Manager Van B. Clement the entire Portola show was taken recently to the Red Cross recreation house of the Letterman General Hospital and five hundred sick veterans saw it even before it was presented to the public. The show included "Fightin' Mad," with William Desmond; "The Adviser," with Lloyd Hamilton, a Burton Holmes Travelogue, and William Prior and his Portola orchestra.

* * *

At a recent meeting of the Oakland Theatrical Managers' Association it was decided to hold a "Go to the Theatre Week," and February 12 to 20 was set for the event. Eugene L. Perry, manager of Loew's State Theatre, is chairman of the comittee making the arrangements.

Seattle

Seattle police and private detectives think they have found another case of the international film theft gang's activity in the theft last Tuesday night of the ten reels of "Over the Hill" from the garage of Donald Geddes, operator of the College Playhouse and three other motion picture theatres in residential districts.

* * *

Jensen and Von Herberg are finding the sale of theatre coupon books of some help in stimulating business at their various theatres during these slow times. The books sell for $5, but they include $5.35 worth of theatre admissions good at any Jensen and Von Herberg Theatre.

* * *

The Northwest Film Board of Trade held its annual elections on Thursday, January 19. J. T. Sheffield, manager of the Greater Features' Company, was elected president; G. E. Jackson, Vitagraph manager, vice president, and Al. Rosenberg, manager of the De Luxe Feature Film Company, secretary-treasurer.

* * *

Two traveling auditors, J. C. McConville and W. C. Commer, are sojourning at the Seattle Goldwyn office.

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W. D. Woodin, for a long time the manager of the Apollo Theatre, Tacoma, has joined the forces of the Seattle Arrow office as special exploitation manager.

* * *

The Seattle office is now publishing The Arrow News, a monthly sheet.

Indiana

A. B. Marcus, formerly owner of the Art Theatre in Gary, has bought the Garrick Theatre in Los Angeles and has spent about $100,000 in improving it, according to word received by his friends in Northern Indiana recently. He sold the Art to Joe Tittle before leaving.

* * *

The Nellesen Amusement Company, of Fort Wayne, has been incorporated under the laws of Indiana with a capital stock of $20,000. The directors are Tony and Marie Nellesen, ot Fort Wayne, and Ferdinand Nellesen, of Chicago. The company recently took over the Hippodrome at Fort Wayne and will make several improvements.

* * *

Albert F. Brentlinger, general manager of the theatres controlled by the Consolidated Realty and Theatres Corporation, with headquarters in Indianapolis, visited last week in Evansville with his son Byron, resident manager of the Victory Theatre. "The Victory is doing fine," said Mr. Brentlinger on his return.

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Announcement was made this week that the Oliver Theatre at South Bend will change its policy from playing road shows and so-called legitimate attractions to that of motion pictures exclusively.

* * *

The suit in which M. L. Conley is suing the Columbia Amusement Company, at Frankfort, for possession of the Blinn Theatre of that place, has been taken to the Montgomery county circuit court at Crawfordsville on a charge of venue from the Clinton county circuit court and will be tried soon. The case has been in litigation for several months.

* * *

H. L. Lerner, acting manager of the Oliver Theatre at South Bend since the retirement of S. W. Pickering, has left to manage the Bucklin at Elkhart, a theatre which he has controlled for some time. He will be succeeded at the Oliver by E. H. Woods, formerly manager of the Columbia in Chicago.

Several changes are being made in the Joy Theatre at Crawfordsville. A new ventilating system has been installed, part of the interior has been redecorated, the lighting system is being enlarged and other improvements are being made.

* * *

Proprietors of a number of picture theatres in Gary and Whiting were served with summons this week to appear before Judge A. B. Anderson in the federal court at Indianapolis early in February. They are named as defendants in a suit filed by Irving Berlin, alleging violation of the copyright laws.

* * *

"Go-to-Theatre" week was successfully observed in South Bend and Evansville recently. With a number of full-page advertisements and numerous news stories as boosters for the event, the exhibitors of the two cities succeeded in arousing much interest in the affairs and were well pleased with the response.

* * *

Edward G. Sourbier, one of the officials of the Central Amusement Company, which operates a number of theatres in Indianapolis and one in Toledo, was sworn in January 1 as a member of the new Board of Public Safety. Mr. Sourbier, who is one of the best known theatre men in Indiana, was appointed to the place by Samuel Lewis Shank, mayor.

* * *

A defective wire in the projection booth at the Plaza Theatre, Gary, last Tuesday night, set fire to the booth and put the theatre in darkness. The theatre was filled at the time, many children being in the audience, but all remained calm. The damage was slight.

* * *

Work on the new Palace at South Bend is progressing rapidly. The construction of the auditorium and balcony indicates an ideal seating arrangement, and the unusual width of the theatre, as well as the depth, will give it the largest capacity of any public building in the city. The projection booth will be located high above the last row of seats in the balcony.

* * *

Herman F. Rikhoff, newly appointed chief of the Indianapolis police department, has served notice on exhibitors that theatres will not be permitted to open on Sundays until after 1:30 p. m. He said he understood that some of the theatres had been in the habit of opening for business on Sunday mornings, but that this will not be tolerated during his administration.

Chicago

Herman Stern, Universal district manager, has undergone operations for an infection on his neck. He is at the Michael Reese hospital.

* * *

Manager Lambiotto, of the Temple Theatre, Mishawaka, Ind., is seriously ill at a hospital in that city.

* * *

The Palace Theatre at South Bend, Ind., now nearing completion, has been leased for the Orpheum Circuit and will give a program of vaudeville and pictures.

* * *

The Garden Theatre at Michigan City, Ind., which was purchased a year ago by Wallerstein Bros. from Ezra Rhodes, is being torn down to make way for the new Tivoli.

* * *

Manager House of the Midway at Rockford, Ill., was transferred last week to the Terminal Theatre in Chicago, one of the Ascher houses. He made a splendid record at the Midway.

* * *

Barbee's Loop Theatre is the first here to reduce admission prices, and so far as is generally known, will be the only one. The price was reduced from 50 to 25 cents.

* * *

Picture theatres are co-operating with the organization known as the Chicago Fire Fans in promoting a benefit dance for the widows and orphans of several firemen killed in collision on January 1.

* * *

A joint meeting of the board of executives of the Illinois Motion Picture Theatre Owners and the Motion Picture Theatre Owners of Chicago, was held during the week to discuss ways and means of increasing the membership and methods of financing the organizations.

* * *

A meeting of Chicago exhibitors will be held next Tuesday to discuss prices of films and other matters pertaining to the exchanges. The meeting has been called by the M. P. T. O. A.

* * *

E. J. Smith, formerly district manager for Universal at Philadelphia, returned to Chicago last week after an absence of ten days, during which he visited other cities in the Central Western territory. He is now acting as special representative for this territory for "Foolish Wives." His headquarters are at the Chicago Universal Exchange.

* * *

H. O. Larsen, sales manager of Russell Productions, Inc., departed Tuesday for a trip through the New York territory.

St. Louis

The new Gem Theatre, 16 South Sixth street, which had been closed for several years, has been entirely remodeled and opened last Saturday as a first-class, popular-priced moving picture palace. The admission price has been fixed at 10 cents. John L. Sweeney, manager, states $15,000 was spent by A. H. Major, Sr., and A. H. Major, Jr., owners, to remodel the Gem.

* * *

The old Standard Theatre, Seventh and Walnut streets, has been taken over by C. F. Blanke, head of the Blanke Coffee Company, as a haven for unemployed during the winter months. Blanke, who has been conducting a bread line for those unable to find work, has arranged to have a special vaudeville entertainment on Sundays for his guests. He may add a moving picture film or two from time to time.

* * *

After one of the ten men indicted in connection with the $24,600 Panama, Ill., bank robbery of December 12, last, pleaded guilty, the bondsmen of Sheriff John W. Wilson, of Greenville, accused of participating in the robbery, surrendered him to the authorities at Hillsboro, Ill. Wilson also resigned his official position.

SCENES FROM "BACK PAY," CREATED BY COSMOP OLITAN PRODUCTIONS. A PARAMOUNT PICTURE

Washington State

Seattle police and private detectives tracing the theft of eleven reels of "The Four Horsemen" and seven reels of "The Conquering Power" from the local Metro vaults two weeks ago believe that the thieves are members of the band of international film robbers recently exposed through the arrest of a Japanese in this city last November.

When found, T. Shima, a San Francisco Japanese, was in hiding in a small hotel in the lower downtown section. Police of the California city wired his description when they began to uncover proof of the existence of a band of Orientals organized for the purpose of stealing American films. Shima was returned to San Francisco and there, according to the police, confessed that the organization of such a band had been planned with the idea of shipping the stolen films to San Francisco as electrical supplies, smuggling them from there to Shanghai and taking them from Shanghai to Japan, where many copies were to be made and distributed throughout the Orient.

Shima was freed under heavy bond. At the time of his arrest the San Francisco police cabled to Honolulu to have another member of the band apprehended as he landed with a stolen picture.

* * *

Mrs. Myra H. Pielow, mother of Ralph Pielow, manager of the Seattle Hodkinson office, died on January 17.

* * *

W. E. (Doc) Banford, Seattle manager for Goldwyn, is in Chicago attending a convention of branch managers.

* * *

Carl Stearn, Seattle Metro manager, instead of going to New York to attend a general meeting of Metro branch managers, as was recently reported in the *World*, went to Los Angeles to attend a meeting of West Coast managers.

* * *

J. A. Conant, Seattle Select manager, has returned from a trip through Montana. He reports conditions as rather bad in that state. The mines are to open soon, but he thinks that it will be some time before exhibitors begin to feel any benefit.

* * *

G. H. Christoffers, Select salesman, has been quite ill for two weeks, but is beginning to convalesce now.

* * *

Phil Brady of the Graphoscope Company is in Spokane and is "doing" the intervening territory on his way to and from the Eastern Washington city.

* * *

Donald B. Smith, formerly of the San Francisco office of Hodkinson, is now the Oregon representative.

* * *

Ralph Pielow, manager of the Seattle Hodkinson office, was in Portland last week. He reports that business conditions are much better there than in most other cities of the Pacific Northwest.

* * *

Archie La Fernier, operator at Ye College Playhouse, is rapidly gaining fame as a modeler in plastique. His latest hits are transparencies in plastique for window displays.

Doctor Clemmer of the Clemmer Theatre, Spokane, and J. W. Allender, owner of a string of houses in and around that city, both paid Seattle a visit this week.

* * *

Leon Bories, old-time exchange manager of the Pacific Northwest, is back in Seattle after several months spent in traveling through Canada.

Cincinnati

The Empress Theatre formerly showing burlesque attractions and which recently was purchased by I. Frankel, owner of a chain of moving picture theatres in Cincinnati, following alterations and renovations, is to be opened as a first run motion picture theatre, with a variety of vaudeville acts and miniature musical comedies shown from time to time, according to an announcement made last week by Mr. Frankel.

An up-to-date projection room, renovation and complete alteration of the lobby and the new stage scenery are among the changes being made in the theatre preparatory to its reopening under the new policy.

* * *

Announcement has been made of the appointment of Mrs. Charles A. Dittmar, Cincinnati, as a member of the Ohio Board of Film Censorship and an assistant to Mrs. Evelyn Snow, of Columbus. Mrs. Dittmar is a member of the Hamilton County Executive and Advisory Committee at Cincinnati and long has been actively interested in playground and community center work in the city.

* * *

Morris Lee, 28 years old, manager of the Strand Theatre a first run moving picture house in Covington, Ky., was shot and almost instantly killed, when he and other members of his family were attacked by bandits when in front of his home, recently. When the bandits who had followed Morris and others of his family from the theatre to their home, made an unsuccessful effort to obtain a satchel containing $300, the receipts of a Sunday showing at the theatre, from Morris' mother, one of the bandits fired one shot, the bullet striking Morris in the head, killing him almost immediately. No clue has been obtained by Covington police as to the identity of the bandits.

Pittsburgh

A new corporation known as the Linn Realty Corporation, headed by Russell Linn and H. B. Clark, has been formed at Fairmont, W. Va., and will shortly commence construction work on a new 900-seat theatre in that town.

* * *

Second National Pictures Exchange has announced that T. A. Bronstetter, one of the best known film men in this section, has been secured for the local office as general sales manager.

* * *

Mayor M. E. Hymes, of Buckhannon, W. Va., has added the Grand Theatre and Hippodrome at Elkins, W. Va., to his circuit of theatres, which will be owned by M. E. Hymes and R. H. Talbot. There will be a number of other houses added to this circuit within the next few months. The entire booking will be under the supervision of Mr. Hymes, with headquarters at Buckhannon. The amount of money involved in the deal at present approximates $200,000.

* * *

George Collins, city salesman for Pittsburgh Metro, received a nice surprise the other day when he was sent a check from the home office as his prize for leading all of the Metro salesmen in the Lake District in the matter of getting business for Metro Week.

* * *

C. O. Campbell, proprietor of the Royal Theatre at Conifer, Pa., was killed in an accident at a coal mine a few days ago. Mr. Campbell has been conducting this house for three years.

* * *

C. A. Donahue no longer manages the Truart Theatre, Spamgler, Pa. J. C. Gray, owner of the house, has taken charge.

* * *

The Happy Hour Theatre at Cresson, Pa., has opened again after having been closed for three months. Paul Azzara is the owner.

* * *

Members of the Motion Picture Salesmens' Association held a banquet at the Hotel Chatham here one evening recently, and had one grand and glorious time.

* * *

Dale Hanshaw, secretary of National Exchange, Inc., of New York, spent a few days recently in Pittsburgh with Manager Megowan, of the Apex exchange, local distributors for the National.

* * *

James Redmond, a newcomer in the business, has leased the New Midway Theatre at Conneautville from Charles Thompson.

* * *

Here's some class. Joseph Kaliski and William Shapiro, managers of the Educational and Fox exchanges, respectively, have secured a five-room apartment in the East Liberty section, where they are making their home together. An old colored mammy keeps the place in order and cooks the boys what they like to eat.

Baltimore

George A. McDermit, who has acted as resident manager of Loew's Hippodrome Theatre, Baltimore, for a number of years and who has been in the show business a long time, has resigned that position to become associated with Charles E. Whitehurst as advisory manager of the Garden and New Theatres, working with William Whitehurst and William E. Stumpf, managers, respectively, of those two theatres. Mr. McDermit has been succeeded at the Hippodrome by Robert Wayne, of New York, who until recently managed the Colonial Theatre in that city.

* * *

Simon Frahm and Meyer Blum have exchanged the Rainbow Theatre (colored), 2115-7 Pennsylvania avenue, with Isador L. Blaustein, who gave six pieces of property to them, the total amount coming to about $45,000, it is reported. The transaction was made through the Maryland Title Guarantee Company. The amount of ground rent to which the property is subject is $120.

* * *

Charles G. and Mollie B. Chausman have taken over the Novelty Theatre, 510 South Broadway, from Benjamin Berkowitz in exchange for a farm near the Reistertown Road of ten acres. Transaction took place through the office of H. J. Skrentny & Son.

* * *

Herman Berkowitz has given a store, with stock and fixtures and a dwelling to Benjamin Rabinowitz in exchange for the Frederick Theatre, 3436 Frederick avenue, and two adjoining dwellings in fee simple. H. J. Skrentny & Son acted as the agents.

Mayo to Begin "Altar Stairs"

Tying up with the title of his recently completed Special Attraction, "The Way Back," Frank Mayo managed to persuade Universal officials to grant him a short vacation and returned to New York City after an absence of more than five years.

Upon his return to the coast, Mayo will commence production on "The Altar Stairs," a South Seas romance by G. B. Lancaster, British novelist. Following that, he will film a narrative of the timber country, "Out of the Silent North," by Harry Drago and Joseph Noel. The latter novel is soon to be published in book form.

"Peterman" to Be Universal Film

"Peterman," the first screen story from the pen of the prisoner-author, Louis Victor Eytinge, is on its way to the public as a Universal special attraction. It has just been completed at Universal City, with Herbert Rawlinson as the star of the story under the direction of Tod Browning.

"Peterman" means safe-blower in the patois of the underworld. The writer, Eytinge, has passed about fifteen years of his life in penitentiaries on various charges. He is the leading honor prisoner of the Arizona State institution, going about freely and running a prosperous advertising business, which has given him a standing with every ad. club in the world, it is said.

Heerman Directs Next Moore Film

With the recently completed Owen Moore feature being edited at the Selznick studios in New York City, Vice-President Myron Selznick announces that Mr. Moore will soon begin the production of another photoplay.

The next Selznick-Owen Moore release will be a Victor Heerman production. The story is by Mr. Heerman, the script having been prepared by Sarah Y. Mason, who is Mrs. Heerman in private life.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Breaks Records With Repeat Pictures Through His Intensive Exploitation

MANAGERS seem to feel that something happens to a picture about two months after its release which spoils its quality an makes it unplayable. They fail to agree with the slogan that a picture is new until it has been played.

John W. Creamer, of the Port Theatre,

THE TAYLOR DISPLAY

Gillespie, Ill., holds to the contrary and he feels that he knows because he proved the point to his own satisfaction in two instances recently.

For his New Year attraction he decided upon "Humoresque." By all existing standards "Humoresque" was through in Gillespie. It was not only an old release, but the opposition house had played it some time previously.

That seemed to be the advantage, to Mr. Creamer. He felt that it would help results to work with something known to be good, so he started in with his exploitation.

Two weeks in advance he began with teaser slides and ran four of these, following with the production slide. At the same time he put out posters for the attraction. When the slides were shown the orchestra played the musical composition.

All over the lobby he placed neat cards, lettered with the title and so disposed that no patron could avoid seeing one or more—generally more.

Followed Taylor

A week before the opening he placed in the lobby a display based on O. T. Taylor's design for "Midsummer Madness," which was shown in this department.

The Lobby Design

This were alternate rings of white and black, with a one sheet pasted in the opening. The one sheet was lighted by white flasher lamps. The other circles were lighted by fixed colored lights.

At the same time he lettered the mirrors on his entrance and exit doors so that no one could possibly overlook the title.

And this old picture, which had been played by the opposition house, broke all records, doubling the usual Sunday receipts and smashing even the record of the opening night of the house.

That was pretty good for a repeat, but that is not all.

Pleased with his success, Mr. Creamer booked back "The Old Oaken Bucket." It had played to standing room through the engagement, and Mr. Creamer figured that he had not played to all the money he could get on it. He figured he could bring it back, exploit it and make more money.

He made his own posters to get a different appeal, made cutouts from the backs of old 11x14s, painting them to suggest buckets, and used these for lobby and window cards.

He also used a set of six teaser slides and the production slide, the orchestra again played the music from which the film took its title.

And with a high school play in opposition, he played to more standing room than he did the first time.

Then he went ahead and broke even the "Humoresque" record with "What Do Men Want?" And he did it with exploitation.

Don't tell about hard times. Read this department and act, and you won't know that times are hard.

Don't tell your ushers to be polite and suppose that by merely telling them you will assure your patrons courteous treatment. See to it that the ushers carry out your instructions. Some of the very men who talk most about courtesy are the most careless about the conduct of their employes.

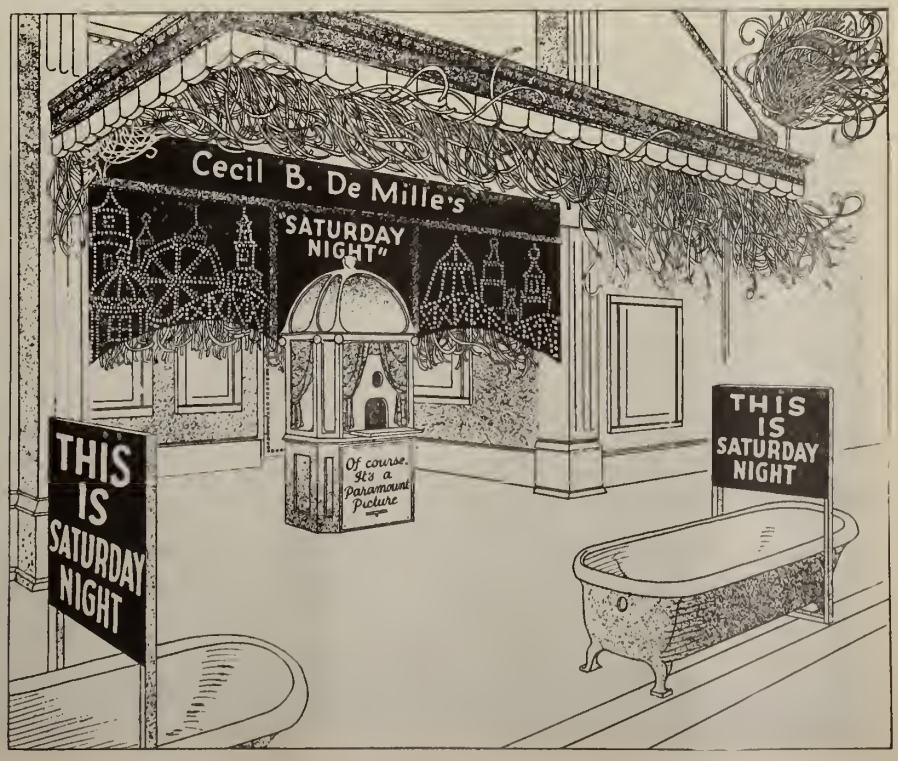
Lindlar's New Lobby Gives Cheap Display

Walter Lindlar's idea for the "Saturday night" lobby is to reproduce, by tracing, the top of the 24-sheet on this De Mille production, making the outline on stout paper and perforating to let the light through. Then outline in white, keep most of the light in the lobby, and the illuminated outline will show to advantage at night. The 24-sheet can then be postered elsewhere and will help to hook-up to the lobby design.

If desired, the 24-sheet can be put in place, where it will fit. If the arch is too wide, the design can be duplicated to fill the space. Colored gelatine back of the holes will help to make a display. A small drive punch can be used to make the holes, making a clean-cut opening with a single blow of the hammer. These punches may be had at any hardware store in a variety of sizes from $\frac{3}{16}$ to one inch.

It might help to mask in the box office with shower bath curtains and put towels and a soap rack on the guard rail, if you have one, pinning the towels so that they will not be pushed off by the crowds.

The bath tubs in front are optional, but can probably be borrowed from a plumber, particularly if you let him paint his sign on the sides. It will be better to put them on casters, so they can be taken inside at night in these days when they are even stealing red hot stoves in Chicago.



WANT TO TAKE A BATH RIGHT OUT ON THE SIDEWALK?

We don't believe many will, even on Saturday night, but Walter Lindlar thinks it may help the Paramount-De Mille Production. The big idea is the tracing from the 24-sheets, perforated and illuminated from behind. It's simple and effective

Selling the Picture to the Public

"Connecticut Yankee" Must "Roll His Own"

After plastering the front of the house with stills and posters for "A Connecticut Yankee in King Arthur's Court," the Washington Theatre, Detroit, put out a street advertiser for the Fox production.

THE FOX PERAMBULATOR

He was dressed and made up to look as much as possible like Harry Myers in the play with high-water knickers and low-tide socks and on his back he wore a banner for the house and production. Practically everyone turned to see what he was advertising. The few who did not knew who he was anyway. For a change he did as well as the motorcycle knights, and that is saying a lot, for they form a capital ballyhoo.

Hyman's Novelties at the Mark Strand

For the week of February 5 at the Mark Strand, Brooklyn, Edward L. Hyman will tie up with the opera season at the Academy of Music. Galli Curci and Ruffo will sing in "The Barber of Seville" one evening, in the limited Brooklyn season, and this overture will be used to open the Strand performance. A tie-up to grand opera is something new, even for Hyman.

EDW. L. HYMAN

The first specialty is a dancing number for two, "Scene Dansant," by Boccherini and Gossec. This has been used by Pavloa. The dancers will be dressed Pierot and Pierette. The Pierette is discovered at her dressing table and at the approach of Pierot she rises to meet him and they fall into an interpretive dance. The setting will be a blue sateen drop, lighted white, the orchestra in light blue and the windows of the orchestra setting in amber.

The Topical Review will be followed by Bishop's "Lo, Hear the Gentle Lark," sung by a clorature as a concert number and from this they pass to the prologue to the feature, "The Bride's Play."

This setting will be an Irish drop with a characteristic hut at one side, the two singers will be dressed as in the picture, and the lighting will be mixed light blue and green, for the twilight, the orchestra being in a stronger green. The numbers are "Eileen Alannie" and "Thine Alone," both from Victor Herbert's "Eileen." The first is a soprano solo and the latter for soprano and tenor.

This will be followed by a condensed version of the Farrar-Reid "Carmen" cut down to three reels and provided with a musical interpretation from the Bizet score worked out by Dr. Hugo Reisenfield.

The organ postlude will be Federlein's Legend.

Cutout Old Litho to Sell a New Production

Spending $10 to get $250 would be regarded as profitable by most managers, and W. E. Drumbar, of the Riviera Theatre, Chattanooga, has no kick coming. He got a wonderful display, but as he had much of the material on hand, the cost was cut down. It would cost more than $10 to duplicate the stunt unless you happen to have some old house draperies on hand. The suggestion is more useful applied to store windows where the store will supply the uncut fabric it wishes to advertise and be glad to get something to attract attention to its wares.

Mr. Drumbar had some old velvet on hand, and he had an old lithograph. He cut out the figure, set it against the velvet, lighted it with a spot which shows just above the sidewalk sign, and then sold tickets hard.

He split the lobby frames with Buster Keaton in "The Play House" and added one for Ray in "R. S. V. P., which was the underline, but most of the selling was done on the lobby display.

As Mr. Drumbar worked the scheme, the figure was draped with real fabric and displayed against a backing of purple velvet. The lower edge was cut into points and these were splashed with bronze paint, which greatly added to the richness of the effect.

THIS DISPLAY BROUGHT TWENTY-FIVE TIMES ITS COST

It set W. E. Drumbar, of the Riviera, Chattanooga, back only $10 and it brought in $250 ta see Anita Stewart in "Her Mad Bargain." It was made up from an ald lithograph set against a velvet backing and it put over the First National

Money Bag Idea Works for Wallingford Play

Ray Beall, of the Imperial Theatre, Charlotte, N. C., worked the money bag idea for "Get-Rich-Quick Wallingford," but he used painted bags instead of borrowing from the bank. He made one large bag from beaverboard which he placed in the centre of the lobby and surrounded this with innumerable smaller bags, cut from odd scraps of beaverboard lying around the workshop. He did the work himself in odd moments and his card writer painted and lettered them.

The display was supported by a wooded structure and was in effect a built-in lobby with a double entrance.

The painted bags were effective, but where they can be borrowed, the regular coin bags used by the banks are more convincing and will attract more attention.

Sold the City

Most managers feel that they have done something real when they can persuade the telephone or the electric light company to send out their envelope stuffers, but T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., aimed higher and made a bullseye.

The City Recorder sent out a stuffer for "Little Lord Fauntleroy" with every water bill mailed for December. You can't do much better than that. Mr. Young also worked ahead to persuade the public school teachers to read the book in class, and practically every child in town saw the picture.

Selling the Picture to the Public

THE SEARCHLIGHT ON THE ROOF PLAYED BOTH SIDES

The beams attracted attention to the theatre, and it was also useful in that it illuminated a 24-sheet stand for "The Sheik" mounted upon a roof across the street. People looked to the source of light and then looked to see what it was lighting

Made Searchlight Serve Both Sides of a Street

Something akin to eating your cake and having it, too, was accomplished by L. E. Barger, manager of the Avondale Theatre, North Tonawanda, N. Y., when he used a searchlight to illuminate a 24-sheet stand for "The Sheik" on the roof of a building across the way.

Coming down the street, the beam of light first attracted attention from the pedestrians. They wanted to see where the light was coming from. Naturally they traced it to the theatre. Then the second impulse was to see where it was pointing, and that naturally attracted attention to the spirited Sheik poster. They were right at the theatre. They went in.

It did not cost much to rent the light and supply the current, and it brought in a lot of extra tickets, and the more people they got in. the more advertising they sent out, for "The Sheik" is one of the plays drawing better the second day than it does the first."

Made a Novel Herald from Press Book Mat

Emory Rylander, of the Rylander Theatre, Americus, Ga., made a clean-up on "My Boy" with a special herald designed with a First National press book mat for its foundation. He selected the one in which Jackie Coogan is seen leaning against the ash can, printing this with "It Took New York by Storm," and adding the prices.

The reverse was headed "$5,000 Reward for My Boy," and added that his name was Jackie Coogan, ten years old, blue eyes and dark hair and was last seen with Charlie Chaplin. There was a gap of white space and below in much smaller type was "For further description and full particulars, call at the Rylander Theatre, Monday or Tuesday."

In brown ink on white paper, the poster made a striking appeal, and was cheap enough to be broadcasted. This sort of thing not only takes hold, but often a home-made throwaway can be worked where the accessories heralds will not pull for some reason. All that is needed is a three or four column cut or mat and a little good text.

Lionized "Theodora" on New Orleans Run

W. R. Ferguson, the Goldwyn exploitation man, went down to New Orleans to help put over "Theodora" at the Tulane, and he worked hard and fast. He borrowed a lion from the Rhoda Royal circus and sent it through the streets in a cage with the suggestion that people "see this wild beast in 'Theodora.'" He borrowed a den and a changing box and used the latter for a production. Just before the lions entered the arena the film was stopped and the light thrown upon the lion doing a shimmy in his cage. As no one could see he was trying to get at a piece of meat, the effect was terrific. Then the picture ran on with the lions entering the colliseum, and the lion got his sandwich and shut up until next time.

Plenty of Paper

In addition to the lion Mr. Ferguson circused the town with paper, using every variety Goldwyn had, used special throwaways in Italian to reach that numerous population, got window displays and hook-ups and backed it all with a strong newspaper campaign.

To borrow a lion reads like the old-fashioned press books, but remember S. A. Arnold's stunt. Make your own den of rods from the planing mill, put in a cutout from some jungle serial, and hide a small boy with a lion roar. You can make almost as much excitement as you can with a real beast.

A lion roar is a piece of catgut knotted and slipped through a hole punched in the bottom of a tin pail. The boy puts the handle of the pail beneath his foot and pulls on the catgut with a rosined glove.

This stunt is almost ten years old, but it has never failed to work, and you'll be surprised to find what a presentable den you can make with some turned rods and a little black paint.

YOU CAN'T GET A LION, BUT YOU CAN GET A CAN

If you can get the can you can make a lion roar, and with a cutout beast you can advertise this Goldwyn almost as well as was done by the Tulane Theatre, New Orleans, with a real lion borrowed from the Rhoda Royal circus

Selling the Picture to the Public

Paramount Interview Was Good Press Work

Small town newspapers like interviews with distinguished visitors, and the supply of D. V.'s is limited. Sheirly and Neagley, of the Opera House, Columbia, Pa., took advantage of the presence of Eli M. Orowitz, the Philadelphia Paramounteer, to make copy of him.

They led him over to the local paper office and suggested that he could give the editor some good sidelights on the pictures, so Growitz crossed his legs, lighted a cigar and began to talk.

What he said was that the day of just going to see a picture as a picture was over. He contended that the public was growing more careful in its amusements and demanded value received.

They no longer went to the picture house to see "a" picture, but they read the papers and decided to see "The Shiek," or "The Affairs of Anatol," or whatever the big attraction might be.

As both of these pictures were booked for an early appearance at the Opera House, the reading public is waiting to see these releases in particular, just to prove that Orowitz had them right when he said they knew good pictures when they read the titles. It pleased local pride to be called critical, and local pride responded.

Evidently a good Paramounteer has to be able to double in brass, play small parts and take tickets.

Borrowed a Nursery

Before the showing of "The Child Thou Gavest Me," F. J. Miller, manager of theatres for Southern Enterprises in Augusta, Ga., borrowed a complete nursery outfit from a local store and set it up in the inner lobby with cards for the attraction and a credit card for the store. During the showing he took the display into the outer lobby. It attracted great attention from the women and this helped business at the store as well as the theatre. The cost was limited to the material for the cards, for the store was glad to loan the material in return for the advertisement.

Gets Double Duty from Howard Lobby Displays

Recently we showed one of the inner lobby displays from the Howard Theatre, Atlanta, enough of the surroundings being given to show that this was a sort of friese to the foyer. This faces the departing patron as he comes down the auditorium and on big pictures an elaborate display is made.

This for "The Queen of Sheba" is on several planes, though in the picture it all seems flat. The steps of the dais, for instance, are built up and not merely painted, and there are three planes back of the throne upon which the cut-out queen is seated, the pillars, the silhouette of the town, beyond, and the back cloth on which sunset effects are worked with automatic dimmers. All of the figures are cut from the paper and stills, the queen being taken from the large colored cards.

This display was used the week before the showing, and on Sunday was taken down and transferred to the exterior lobby, where a similar space was provided. There the display was built up with spears and shields on the pillars, five foot hanging lamps and elaborate still backgrounds for the sides to supplement the usual frames.

It was an intensive display and helped to build business for the big show house of the Southern Enterprises, and to start it over the circuit properly.

Changed Circuits

A thoroughbred ridden through the streets by a jockey was the ballyho for "Thunderclap" at Fox's Terminal Theatre, Newark. It did not seem to make any difference in the effect that the horse was a trotter and not a runner. Over in Newark they don't seem to know much about the races. According to the press agent "the stunt drew large throngs wherever it was shown and helped swell the coffers of the theatre." Isn't that elegant language? It means the gag caught on.

TWO SHOTS OF THE HOWARD THEATRE DISPLAY FOR "THE QUEEN OF SHEBA" IN ATLANTA

The long picture shows the display in use a week before the showing, set in the foyer of the house, facing the crowd as it leaves the auditorium. In the upper picture you can barely discern the same display, set in the rear of the outer lobby, with further decorations. The latter picture lacks depth of definition, but you can see how the same display was made to work for the Fox picture for two weeks

Selling the Picture to the Public

THIS BUILT-UP LOBBY HAS A WONDERFUL DEPTH EFFECT
Designed by A. B. Hill, of the Arcade Theatre, this shallow lobby suggests miles of corridors; yet the effect is simply gained through the use of angles and lights. The box office is just under the sign and the entrance on the right

Gets a Depth Effect for Babylon Picture

One of the best effects in built-up lobbies comes up from the Arcade Theatre, Jacksonville, where A. B. Hill is now the manager of the house.

For Griffith's "The Fall of Babylon" Mr. Hill used a built-in lobby, but instead of merely placing the structure across the front, he worked for an effect.

Back of the front line there is a bay on either side, and on the left this is supplemented by a jog, which gives the effect of a winding corridor in a very few feet.

The back plane is the box office, which directly faces the entrance, but the opening is so small that it hardly shows in the cut, and showed but little more in actuality. Most of the illusion comes from the lightning, which all falls from the right, giving a perspective we have never seen equaled in a lobby display. Just to the right of the corridor is the entrance door and the exit is just off to the left. Both passages are kept open, yet the effect of the set-up is mysterious and intriguing.

Real Service

Really helping the exhibitor, the Ray-San Film Company, handlers of the Tarzan serial, "The Adventures of Tarzan," in Texas, Oklahoma and Arkansas, supplies real exhibitor helps on this release. A two-man elephant and a one-man lion outfit are loaned the exhibitor, together with a collapsible cage which can be mounted on any local float. These supply the elements of a street ballyho and the cage can also be used for lobby display. With a number of leopard and lion skins and prop spears and shields, a very striking display can be made for the launching of the first episode.

This Sheik Was Small But He Got the Girl

William Benton, of the Congress Theatre, Saratoga, N. Y., used the desert window for "The Sheik." It is similar to another recently shown, but the photographer was more successful in cutting through the glass, and it gives a better idea of how the stunt is worked, so it is good for a repeat.

The window was filled with fine sand to the depth of about an inch, save whese it was built into a dune to conceal the base of the flower pot containing the only palm in the oasis.

At the rear was a tent made of colored tissue paper and small sticks, and in the foreground a cut-out from the stills showed Valentino taking his daily exercises with Agnes Ayres. In the background a bunch of horsemen, also cut from the stills, watched their chief at his simple love-making.

A one-sheet and several copies of the book supplied the background.

The idea is capable of indefinite elaboration, and can be worked up to a decidedly pretentious display with a little more cutting. Even in the simple form it has proven to be a big money maker, and a scene can be built which will bring half the town to see. If you have some old paper on hand for jungle plays you can get all sorts of foliage and animals can be obtained from those stills. Mount the pictures on fairly stiff card with an extension long enough to be turned at right angles. Then you can put these in the window first and pile sand in to hold the cut-outs in place.

Prizma Press Books

Most press books are just the same thing over again, but the Prizma book on Bali the Unknown offers a suite of stories the average paper will be glad to have for their informative value and literary style. The theme, of course, lends itself to this material, but the press department should be credited with having realized the oportunity and worked it to the full. The work has been put into the idea and not into the printing, and the result is a really valuable aid to the exhibitor who plays the picture. It will help him to make money with it if he uses the ideas.

HERE IS ANOTHER DESERT WINDOW FOR "THE SHEIK"
We have shown a similar one, but this is a much better photograph, and will convey more clearly the idea of how to use cutout stills to give life to the desert setting. It is the best window stunt for "The Sheik" yet to be reported

Selling the Picture to the Public

Painted City Pavements for Automobile Patrons

Manager Roy S. Smart, of the Noble Theatre, Anniston, Ala., had permission to paint the sidewalks and pavements for "The Three Musketeers," and Mr. Smart worked a wrinkle on this others should note.

He figured that the automobile going at the usual rate of speed was going too fast to permit the riders to absorb "All for one and one for all," so he spaced the words thirty feet apart, painting in six foot letters, with this layout:

All
for
One
One
for
All

with the result that the driver received "All for one one for all" while running 186 feet. On the next stretch the letters were reversed so as to reach the cars coming from an opposite direction. The sidewalks were also painted at the street intersections, "One for all" being on one corner and "All for one" on the next.

Through Title Postcards

Out-of-town postcards were used to a large mailing list with a later form letter carrying this United Artists and two other titles, and castle fronts were built for two houses, the Noble and the Savoy. At the former the castle extended to the curb line, the pedestrian traffic passing through the structure.

One other point was special advertising to hook-up to a prior presentation in the nearest larger city to show that it was coming to Anniston.

HERE IS THE LATEST ADDITION TO THE TENT FOR "THE SHEIK"

It comes from the Alamo Theatre, Griffin, Ga., and shows orange and purple strips draped from the inside of the arch to the back wall of the lobby, the color scheme being carried inside. The work was done by A. H. Cobb, Jr.

Offered Three Prizes for "Molly O" Displays

Because of the large number of merchandise hook-ups made by the Mack Sennett publicity department for Mable Normand in "Molly O," Herbert Johnson, of the Luna Theatre, Lafayette, Ind., offered three prizes to the local stores making the best exhibits of "Molly O" products in connection with the showing of the picture, the only condition being that the display must be in place the Saturday before the opening and must hook to the showing.

Numerous displays were made and the resultant publicity was well worth the cost of the prizes.

In addition the merchants handling the "Molly O" products were hooked to a special page display, the page being restricted to those who carried these lines. It all made for exceptional business at a small cost.

ONE OF THE WINDOW DISPLAYS A PRIZE OFFER WON

Capitalizing the "Molly O" products was one of the ways Herbert Johnson put over the Mack Sennett-First National production. He offered three prizes for the best window dressings for "Molly O" products in a local store

St. Louis Theatre Gets Help from New Yorker

Fred V. Greene, Jr., the New York Paramounteeer, gave the last finishing touches to the out-of-town postcard stunt the other day.

The Missouri Theatre, St. Louis, wanted something new to put over "The Lane That Had No Turning," and asked Greene to suggest something. Greene went to several of the hotels and asked for a supply of the postcards such as all large hotels supply their guests. They all hugged the idea and the McAlpin even had a special set printed up. All told, he got 12,000 cards from six hotels, all of them under allied management. These were shipped to St. Louis, where a staff of girls wrote on them:

"Staying at this hotel and strongly recommend it to you when you come to New York. Saw 'The Lane That Had No Turning' last night. It's a Paramount picture, which means it's the best show in town. Don't miss it when it comes to St. Louis."

These were signed and addressed from the mailing list, then expressed back to New York, where Greene caused them to be mailed to reach St. Louis just ahead of the playing date of the attraction.

Until the idea becomes too common it's a fine scheme to get your cards free, and it can be worked by any theatre from the nearest city. Most hotels are only too glad to get their cards distributed Start it early enough to permit the shipping to be done, and do it before the other fellow beats you to it. It's a whizzer of an idea.

Makes Them Repeat

George Rea, of the Forum Theatre, Hillsboro, Ohio, bought a set of Clive pictures for "The Affairs of Anatol," and now he uses them as cut-outs whenever he has one of those stars. He has used the Swanson picture three times now, with Reid and Dexter each showing twice. After a while he will feel that he has gotten his money back on his investment, and meanwhile they help to dress the lobby.

Selling the Picture to the Public

Hobart Bosworth in "The Sea Lion."
DROP YOUR ANCHOR RIGHT HERE!
HOBART BOSWORTH IN THE SEA LION
BETTER than Jack London's "SEA WOLF"
HOBART BOSWORTH IN THE SEA LION
SALVATORE SANTABELLA SPECIAL MUSIC FOR XMAS WEEK
TODAY THE SEA LION
SALVATORE SANTABELLA SPECIAL MUSIC FOR XMAS WEEK

A STRIKING LOBBY DISPLAY FOR INTENSIVE SELLING

The Rivoli Theatre, Portland, has to pull them in and does it with a lobby display that would be too pronounced for many theatres, but here it reaches out and gets the crowd. The cumulative effect more than any one poster puts it over

The Eggs for Tom Mix Were Guaranteed Fresh

Bad eggs for bad actors are no novelty, but fresh eggs for—well, good eggs for good actors is more of a novelty.

H. R. Kistler, of the Strand Theatre, Gaffney, S. C., worked the egg matinee, announcing that any child under twelve would be admitted to see Tom Mix in "Prairie Trails" without other charge. He added the slogan "Come and bring the children," and the entire family came, as a rule.

Got All the Kids

He played to more juvenile business than is usual on a Thursday and he sold the eggs at forty cents a dozen, disposing of sixteen dozen. He writes that the next time he will probably double the receipts, for many of the children seemed to fear some catch. He is going to take a repeat, probably for a serial launching, for it made more talk in the small town than anything he has ever done.

Lollypop Matinees Boom "School Days"

Stressing the educational value of the Warner Brothers feature, "School Days," resulted in a very successful morning matinee at the Third Street Theatre, Easton, Pa.

The management persuaded the Board of Education that the lesson young Barry learns in this farcial play carries all the more moral becuse the latter is so skilfully hidden. Working on this angle permission was obtained to circulize the school pupils on a lollypop matinee on Saturday morning.

Each teacher was sent a packet of heralds with the request that she have a monitor distribute them to the class. It was added that the letter was good for seats for the teacher and one friend when presented at the box office. This ensured practically a one hundred per cent. distribution.

The house was packed to the fire limit shortly after the doors were opened, and the kids howled their delight at the show and then streamed out munching the lollypops given them as they left the theatre, and the string of candy-consuming kiddies was not the least of the advertisements for the show.

It might be added that the lollypops are the real goods. The entire M. P. W. staff has sampled them and approved.

A Torchlight Parade

Herb Johnson, of the Luna Theatre, Lafayette, Ind., who spends a lot of his time thinking up things to do, decided he would hold a torchlight parade for Constance Talmadge in "Woman's Place." He had in mind the good old days when the patriot voter would don an oilcloth cape, put a torch over his shoulder and march miles through the mud to convince the other party that his candidate was the best. And the last parade of the campaign all the kids used to hang around and try and get a torch—them was the happy days!

The oilcloth cape and the torch have become lost in the march of progress, but they still have brass bands and red fire, and Johnson startled the town the opening night with a thirty-man parade and a band, with small boys to distribute "sample ballots" for Connie to all who were not already inside the Luna. It didn't cost as much as it looked, and it made it unanimous for First National during the run.

This is a good stunt to hook to the unemployment stunt for any political play.

Now They're Certified

Checks for small sums were not altogether new when the picture business really was in its infancy, but just the other day John Bockius, of the Valentine Theatre, Canton, Ohio, found a new crease to put in the old wrinkle. He sent out checks for one cent signed "Valentine Theatre, Home of Paramount Pictures." And every last check was certified. It had more than a penny's worth of rubber stamp alone, but the bank figured out that it was an advertisement and went to the trouble of endorsing 1,500 checks.

Many of the checks were turned in for part payment on admissions, more to see if they were good than for any other reason. These will be returned to the bank and destroyed. The others will be covered by the remainder of a special deposit of $15. There is nothing new under the sun, but there is a new sunrise every morning.

LAUTER CO PIANO MANUFACTURER
STABLISHED 186
THE HITS OF SCHOOL DAYS
SPECIAL SALE OF USED PIANOS, PLAYERS AND TALKING MACHINES

HOW THE WESLEY BARRY "SCHOOL DAYS" PICTURES SHOW UP

The strong figures, sharply silhouetted against white grounds, show up better than many window displays and cannot be lost through competition with other displays in the window. This is from Easton, Pa., done by the Third Street Theatre

Selling the Picture to the Public

Bell's "Tol'able David" an Artistic Layout

One of the best displays to come up from Washington since they first started to talk about disarmament was planned by Nelson B. Bell for the First National production of "Tol'able David." It is rather deep for its width for good proportion, but this permits the use of three selling banks, any one of which should drag in the dimes. It is 200 lines on

CRANDALL'S
METROPOLITAN
F Street at Tenth
THIS WEEK OFFERS
A NEW STAR IN A WONDERFUL PICTURE
A REAL EVENT:
Richard Barthelmess in
Tol'able David
No Picture of Recent Release Has Possessed the Dramatic Suspense or Vivid Reality of the Climax of "Tol'able David"—the True, Loveable Humanness of This Story of a Boy Who Wanted to Be a Man and Finally Got an Unexpected Opportunity to Prove Himself—the Sweetness of Appeal That Is in the Love of a Mountain Mother for This Boy—the Remarkable Characterizations, the Grip, the Magnetic Force That Radiates From Every Magnificent Scene of This Splendid Photodrama.
EMBROIDERY
PATHE PICTURIZED NEWS—CAMERA GEMS—A TOPICS OF THE DAY
OVERTURE—"SOUTHERN RHAPSODY" (MOSMER)
MISKEEY, Conducting
WASHINGTON'S FINEST ORCHESTRA

A SELLING LAYOUT

three, a rather large space, but it is so well set that it will probably all be read, though this is not necessary to a sale. The bank to the left of the portrait sells the star, telling of his rise to stardom and some of the accomplishments. The second paragraph in this space sells the author and his story. Just below the title is an italic bank with the cast discussed, and below that are eight lines of strong, convincing selling talk. There is only one; "magnificent," one "Splendid" and no "greatest" and yet somehow the sobriety of adjective helps to give you the impression of a really great play far better than a hailstorm of superlatives. It will pay you to get your magnifying glass and read the lines, for they are a fine example of restraint in praise that is more convincing than the wildest flights of rhetoric. The panel below covers the other features and is simply titled "embroidery," which is a new line for the small features. This panel carries the only all capitals used in the reading lines, and this helps not a little to support the effect of the text. It is all readable. As much cannot be said of some not very remote Bell samples.

—*P. T. A.*—

Used Neighborhood Sheet

F. A. Petrich, of Loew's Warwick Theatre, Broklyn, sends in a three elevens, evidently taken from some locality sheet for "The Sheik" and adds that this and a liberal use of paper brought wonderful results. The average locality paper gives small variety in composition. Most of these neighborhood sheets turn out a page or two of theatrical and picture advertising that is without contrast because the lot are set in the same general display so that there really is no display, but Mr. Petrich fooled them. He used a cut, and it had to be different. There is always a way if you go about it right.

—*P. T. A.*—

Reverse Panel Defeats Copy Writer's Efforts

What might have been a good advertisement for the California Theatre, Los Angeles, was spoiled by a reverse panel for Goldwyn's The

ANOTHER REVERSE CATASTROPHE

Poverty of Riches, for the best selling line is lost in a weak reverse. It looks a lot better in this space, even in the reduction, than it did in the paper, where the black went too grey to bring up the lettering, and the effect of the top line "Husbands! Wives! Do you want babies or success?" is lost. That line is the entire lot of the picture and could put the story over to those most likely to buy it, but poor ink spoils both the question and the four cuts at the corners of the panel. It's the same old story, probably. The design looked fine in the original, so it was sent to the engraver. *Only the manager, the artist and the engraver saw the fine original. The buying public saw only the poor reproduction.* In spite of the thousands of failures recorded against the reverse plate with small lettering, the managers continue to use it because the original looks good, and they waste money each time they do. It does not require the services of a clairvoyant to tell that the reverse will fail about 999 times out of every thousand, but they keep on doing it because they look at the original instead of looking ahead and thinking what the paper will give up. The artist did have the forethought to label the portraits so that you could tell who they were without being able to see them, but he might have said something about using a 60 screen for the cuts in the hope that they would come out. The general layout of this display is good, but using about as much black inside the white border line as is found outside it and then mortising the rest for type who would have given a much better display and a more striking one. With so many examples of good panel work reproduced, it seems odd that artists should cling so tenaciously to their antiquated ideas about display work. To turn out an advertisement such as this is equivalent to pasting a full set of paper and then going around and pasting white paper over the lithos to keep people from seeing what it is. One would be no more foolish than the other. When Will Hays starts in to land this industry, we hope that one of his first requirements will be that no film can be rented to any manager who will not promise to stop using reverse cuts.

—*P. T. A.*—

Gets Artistic Front From the Stock Paper

Most of the factors in this display by Charles F. McManus, of the Colonial Theatre, Tacoma, for Pola Negri in One Arabian Night are from the First National posters. The general design is also based upon the suggestions in the press book, though the painting of the oriental city (which is only vaguely suggested in the cut), was from a plan book suggestion.

A STRIKING FRONT FOR POLA NEGRI IN ONE ARABIAN NIGHT

Selling the Picture to the Public

The portrait in the centre and all of the heads on the panel cards in the doors are cut out from the posters and harmonize nicely with the general character of the handsome front. It was comparatively simple to make a big flash on this picture at a small expense and Mr. McManus has made an unusually intelligent use of his opportunities. It is to be regretted that the photograph does not give the details more sharply, but a general idea is conveyed by the illustration. Each of the twelve door panels carries one or two colored cutouts worked into a hand written art card with somewhat similar insert cards in the four poster frames. There are three easel frames of similar treatment, and above the marquise the entire width is given over to the skyline of an Arabian town, while large cutouts adorn preparing these First National accessories to fit them for such uses, for it was realized that lavish decoration would be one of the largest selling ideas on this picture, which is sold chiefly upon its sumptuous production, plus the star.

—P. T. A.—

Gives Too Much Space to the Cut Attractor

Loew's Palace Theatre, Washington, turns out a lot of very sightly advertisements, and this is an excellent example except for the fact that we think a little too much of the space has been given to a cut attractor of no particular selling value. The same space given to a selling cut would have been worth while, but there is no ticket buying urge in the spectacle of a man with his arm about the waist of a girl, even though they be Wallace Reid and Lila Lee. It is to formal a pose to attract attention. Probably it was the best still the management could obtain, for they have a nice

A LOEW WASHINGTON DISPLAY

taste in selection, as a rule, but it is given too much prominence for its real value. At the same time it is a good study in how to set a cut into a space. The rule line at the right gives the cut a finish that it probably did not possess in the original, and it works nicely into the black space. Give this a good look, for it is something worth remembering when you have a somewhat similar cut and you feel that it looks a bit unfinished. To have framed the cut in one point, or a hair line all the way around would have been stiff and formal. It would have reduced the value of the cut as an attractor to about ten percent of the present value, but placed as it has been, the rule gives the cut a distinction because it gives a finished appearance to the pose. The type is a combination of gothic faces and a six point italic which looks well and which the Post uses very largely. It is a formal arrangement, but it is sightly and readable, and the display stood out well on the page, which is always the first essential of any good advertisement.

Sayre's Just Once Idea Shows Up Fairly Well

J. W. Sayre, of the Jensen and Von Herberg houses in Seattle, does the publicity work for the string when he is not editing the smartest house magazine now being published. He sends in a recent attempt in which he seeks to get away from the conventional. He knows what it is for he writes "this is all right to use once and then never again." Once it will work, but not more often, and it is partly because it is so inane that it gets over. It is

Mr. Von Herberg—I want a crackerjack picture for next week.
His Booking Agent—Surely; what theatre have you particularly in mind?
Mr. Von Herberg—THE LIBERTY.
H. B. A.—Well, here is one I know you will O. K. It's:
"The Son of Wallingford"
By Lillian and George Randolph Chester
Mr. Von Herberg—Sure I'll O. K. that. Why, that's the story the Post-Intelligencer is running serially at this very moment. It must be a real story or the Post-Intelligencer would never run it. Put it on the screen SATURDAY

A LAYOUT SUGGESTION

all as stupid as a pointless joke, and that is what makes it good. Had the conversation been smarter the point would have not sunk in as well. It would have been laughed at and passed over without more thought. Had it been much worse it would have been impossible. But it hits the happy medium. It is dull and flat, but so dull and flat that it makes an impression on you. The advertisement may even be irritating, but still it sinks in the fact that the management thinks this is a pretty good offering. Between the time it came in and was pasted up for comment and reproduction, we have thought more about it than any advertisement in this batch. It sticks in the mind like a fish hook in a boy's thumb and it will not be dislodged. Use it once, when you can think of nothing to say about a picture, and then put it in the discard, but it will pay you to use it once. It belongs in the same class as the girl who is so ugly that she is fascinating, but you have known, and remember, just that sort of girl. The typographical layout, on the other hand, gives a good suggestion for something that will be as prominent as a 48-point border without suggesting the undertaker. This is more generaly useful and can stand a repeat.

—P. T. A.—

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

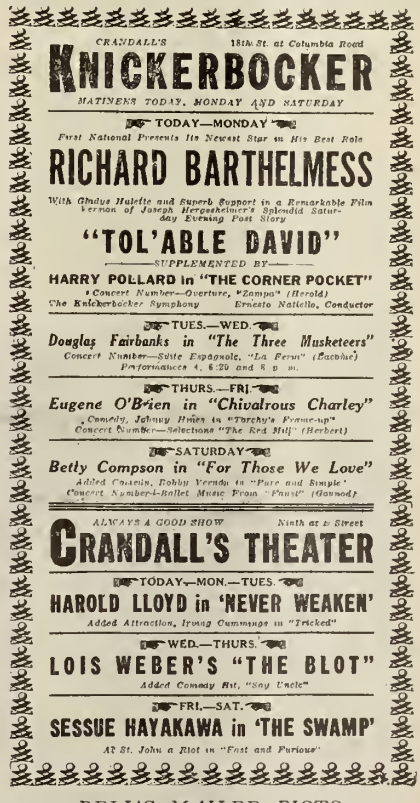
$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Bell Retains Handouts to Prove Independence

We think that Nelson B. Mell, of the Crandall Theatres, retains the black fists in his displays for the Knickerbocker and Crandall's just to show how little he is moved by criticisms. We didn't like them and said so, and Bell keeps them in to show who's boss around the Crandall press department. We think that mut be it, for we can see no other reason for


CRANDALL'S 18th St. at Columbia Road
KNICKERBOCKER
MATINEES TODAY, MONDAY AND SATURDAY
TODAY—MONDAY
First National Presents Its Newest Star in His Best Role
RICHARD BARTHELMESS
With Gladys Hulette and Superb Support in a Remarkable Film Version of Joseph Hergesheimer's Splendid Saturday Evening Post Story
"TOL'ABLE DAVID"
SUPPLEMENTED BY
HARRY POLLARD in "THE CORNER POCKET"
Concert Number—Overture, "Zampa" (Herold)
The Knickerbocker Symphony Ernesto Naticllo, Conductor
TUES.—WED.
Douglas Fairbanks in "The Three Musketeers"
Concert Number—Suite Espagnole, "La Feria" (Bachue)
Performances 4, 6:20 and 8 p. m.
THURS.—FRI.
Eugene O'Brien in "Chivalrous Charley"
Comedy, Johnny Hines in "Torchy's Freeze-up"
Concert Number—Selections "The Red Mill" (Herbert)
SATURDAY
Betty Compson in "For Those We Love"
Added Comedy, Bobby Vernon in "Pure and Simple"
Concert Number—Ballet Music From "Faust" (Gounod)
ALWAYS A GOOD SHOW Ninth at F Street
CRANDALL'S THEATER
TODAY—MON.—TUES.
HAROLD LLOYD in 'NEVER WEAKEN'
Added Attraction, Irving Cummings in "Tricked"
WED.—THURS.
LOIS WEBER'S "THE BLOT"
Added Comedy Hit, "Say Uncle"
FRI.—SAT.
SESSUE HAYAKAWA in 'THE SWAMP'
At St. John a Riot in "Fast and Furious"

BELL'S MAILED FISTS

retaining these archaic devices which were invented by Guttenberg himself, but which passed out of use except in country offices and on the Washington Post the year of the Philadelphia Centennial. Mr. Bell has lightened the display for the Knickerbocker, making it more sightly, but you could not blast out those hands with dynamite. Lighter rule work; (we can remember when he used almost a two point), and lighter boldface gives more the suggestion of the house where Mrs. Harding looks at the pictures, but the fists are fixtures, though they certainly do not help the appearance of the display nor do they give emphasis to the days. They are playing up the music here and the second of the two light lines gives the chief musical number and sometimes both lines are given the musical selections. This is a good move for good music helps good pictures and makes poor ones better.

—P. T. A.—

Getting Peeved

Evidently Charles H. Ryan is getting tired of his talkative patrons at the Garfield Theatre, Chicago, and he takes space on a recent program to remark that "this class of pests will not be tolerated at the Garfield." That presum-

Selling the Picture to the Public

ably means that some people are going to lose a chance to see the show if they do not keep silent. This is a last resort, but often the only effective one. It is better to lose a few noisy patrons than the large business of those who wish to see the pictures in peace as well as comfort, and more than one neighborhood house has lost out through not enforcing a silence rule. But before you start the bouncer on the job, print up your tickets with the statement that the ticket is a personal license to the holder, revocable at will, or you are liable to get into legal trouble. It would be well to have some good lawyer draw up a form in accordance with the statutes of your state, for in some states it is held that a sale of a ticket is a contract, and a contract is not revocable.

—P. T. A.—

A Better Than Usual Newark Advertisement

They do some funny things over in Newark and label them advertisements, but their only resemblance to real advertisements is that they have a space bill attached. But now and then someone gets a good one, and this from William Fox's Terminal Theatre is the best of recent efforts. The money bag idea is good, and it gets attention. Moreover it belong to the

TERMINAL
BIG DOUBLE FEATURE BILL
"THE SON OF WALLINGFORD"
Written and Directed by MR. AND MRS. GEORGE RANDOLPH CHESTER
Sequel to "GET RICH QUICK WALLINGFORD"
Money! How to make it. How to keep it. Bonnie of the Wallingfords?
1000% GUARANTEE — NOT STOCK — BUT IN SWEET LAUGHTER, THRILLS and LOVE
Direction Sam "One Baby Wants Nothing But Sam Every Minute"
William Fox presents Shirley Mason IN "JACKIE"
THE ROMANCE OF A WAIF WHO ROSE TO FAME
Sunshine Comedy "A DEVILISH ROMEO"
TERMINAL SYMPHONY ORCHESTRA

A CHARACTERISTIC SKETCH

idea of the story. The centre cut carries out the idea of the money sticking out of the bags and the title is put just below where it can capitalize the interest the sketch and cut have served to create. The four small cuts above would have shown up better had they been routed, for they are faded into the background, but perhaps it is expecting too much to get everything all at once. Not only is the title put where it will do the most good, but the fact that this is by the Chesters, who wrote the Get-Rich-Quick Wallingford stories, comes so close to the title that you have to read the three lines as one. In general practice it would be better to hold the secondary lines back a little to give the main title the advantage which comes from white space, but here the idea is to hold the three together, and it is better practice to run them as they are. It's an exception to the rule, but there are exceptions to all rules, and the best man is he who knows best when to ignore and when to follow the regular practice. The smaller lines are smartly done, and the secondary feature is not permitted to come up and kill the sale of the money getter, as is too often the case. Even with a double bill of practicaly equal merit it is better practice to sell one well than to sell two and yet sell neither fully. Newark can do well at times, but it does not seem to be a habit.

—P. T. A.—

Twisting It Again

Thomas P. Ronan, of the Fischer Theatre, Danville, Ill., adapted the missing word idea to a hook-up page contest. There were eleven advertisements, including that of the theatre. In each one word had been omitted, and these eleven words had to be spotted and assembled into a slogan for "Don't Tell Everything." The contest was so simple that the neatness of the list was made one of the determining factors to simplify the judging. There were 35 prizes ranging from $10 in cash to tickets. A two em space was used where the missing word should have shown, but even at that it ensured a close reading of each advertisement. A novel feature was the announcement that awards would be made by telephone if the contestant's telephone number was given. "Don't Tell Everything" is not a title to work well on a hook-up, but the contest put it over.

—P. T. A.—

Detroit Double Ads Are Kept Well Apart

It is some time since we have shown a Howard O. Pierce ad for the Kunsky houses, but he keeps to the even tenor of his way and produces results which are generally above the average. He made a poor selection of cuts in the present example, for both of them have black backgrounds, and the Nazimova should have been cut down to the actual outline. That for Arliss can stand more black for the pose comes out well enough, but both of them are in too fine a screen for the best results. The Nazimova would have given a striking attractor had the background been cut away, and would have been even better in a coarser screen. Mr. Pierce depends more largely upon his copy to make his sales, but he should use both factors when he has them at hand. The chief point in the Pierce ads is the skill with which he keeps two titles from becoming confused in his spaces. This is a 110 lines across six which gives each house the advantage of double the space for which it has to pay.

—P. T. A.—

Snappy Scatters

This one inch, single column is reproduced in its exact size to show one of the cleverest scatter ads to turn up recently. It is from the Shea theatres, Buffalo, and was used just

THE SHEA SCATTERS

before Christmas to sell Over the Hill. It does not look quite as well in the paper as it does here in the solid black, but there was enough left of the cut to make it conspicuous and a sufficient number was used to get the idea over. There are only two ways to use a scatter, and that is to fill the dramatic page with them or to put them all through the paper. It is better to stuff one page than to have just one on every page, but the best seller is to have three or four on every page which carries advertising. If this cannot be afforded, stick to the single page and fill that.

—P. T. A.—

Erratic Doorknobs

What is really a form of the doorknob was worked by the Rialto Theatre, Chicasha, Okla.

Walter Morrell, the manager, got out a hundred 11x14 cards printed up "To Let" in very large black type. In a smaller letter was the addition, "You know The Sheik is in town."

These were tacked to thin lath and in the early morning hours one was stuck into the earth of every third residence on the three principal streets of the town.

The prevalence of the cards led every one to inspect them closely with the result that the stunt had several times the value of the old "Closed to go to——" It's the same idea, but it worked in a new and better way.

MADISON
THE TWIN THEATRES
ADAMS
LOVE CHANGED THEIR LIVES!
SHE WAS A NOTORIOUS AND BEAUTIFUL WOMAN OF PARISIAN NIGHT LIFE; HE A HANDSOME YOUTH. BETWEEN THEM SPRANG ROMANCE THAT HAS STARTLED THE WORLD.
THE GREAT
NAZIMOVA
IN THAT WARM BREATHING LOVE TALE
'Camille'
WITH
RUDOLPH VALENTINO
STAR OF "THE FOUR HORSEMEN OF THE APOCALYPSE"
AND A
TREMENDOUS CAST
GREAT ORCHESTRA
OGDEN & BENSON
These Two Boys and Their Piano
—AND—
A TWO-HOUR NOVELTY BILL
Positively the Screen's Most Distinguished Presentation
MR.
GEORGE ARLISS
The World Famous Dramatic Star
—in—
The Greatest Stage Success of the Last Decade
"DISRAELI"
THE FASCINATING AND ENTHRALLING TALE OF A GREAT ENGLISH STATESMAN WHO TOYED WITH THE POWER OF NATIONS AND WHO MET WITH POLITICAL INTRIGUE AND ROMANCE AS GRACEFULLY AS HE MET WITH QUEENS
A Brilliant Supporting Cast of Distinction
AND
A DRAMATIC PRODUCTION SELDOM SURPASSED
SUPREME ORCHESTRA
SPECIAL ENGAGEMENT
LILLIAN POLI
Internationally Famed Songstress
A TWO-HOUR NOVELTY BILL

A DISPLAY FROM HOWARD O. PIERCE, OF DETROIT

News of the West Coast

By A. H. GIEBLER

The old Griffith studios on Sunset boulevard, Hollywood, birthplace of many film masterpieces, and famous because of the number of present stars who appeared in their first film productions there, has been sold by the Triangle Film Corporation, of New York, to the Fine Arts Studios, Inc., of California. The new company is incorporated for $100,000, and according to the officials, will operate as a leasing concern.

The officers are: Nat Deverich, president; Andrew D. W. Reid, vice president, and John Rikkleman, secretary and treasurer. Work has been started on improvements under the direction of Ralph De Lacy, technical and art director. The studio includes a large and complete wardrobe, which has been renovated under the direction of Margaret Whistler.

* * *

Another studio that has changed hands this week is the J. D. Hampton plant, which has just been purchased by Douglas Fairbanks and Mary Pickford. The Hampton studio, on Santa Monica boulevard, will be occupied by Mr. Fairbanks and Miss Pickford as soon as their properties and personal belongings can be removed from the United studios, formerly Brunton's.

While the Hampton studio will be owned by the two film stars, the title may be placed in the hands of a holding company in which Fairbanks and Miss Pickford will be the principal stockholders. This arrangement would be made in order that other companies may come in on a rental basis. The studio occupies ten acres of ground, with buildings and facilities for the operation of ten large companies, and includes the second largest motion picture stage in the world.

Fairbanks is making preparations to film "The Spirit of Chivalry," a story dealing with the Crusade period, at the new studio quarters, and Jack Pickford will probably make "The Tailor-Made Man" there. Miss Pickford will not start on a production until she returns from New York, where she will go to attend the re-trial of the Wilkenning case.

Two new theatres are being planned for the down town district of Los Angeles, according to announcements this week. One of these theatres will be located at Seventh and Hope streets, and will cost approximately $1,000,000. This house will belong to the Oliver Morosco enterprises.

The other house is to be built by Joe Howard and Mose Cohen on Hill street between Seventh and Eighth, at a cost of $275,000. According to Howard, who is an actor now appearing at the Orpheum, the deal went through last Wednesday for the new amusement house, which will be known as "The Music Box," and ground will be broken for the building within the next thirty days. Moving pictures will form the major part of the entertainment at both these proposed new theatres.

Frank E. Garbutt, former manager of the Realart studios, has been appointed special technical adviser of the production department of Famous Players-Lasky, and will be in charge of the laboratory work in both Los Angeles and New York.

* * *

Edward K. Tanaka, one of the best known film producers of Japan, who recently arrived from the Orient, is making a tour of the Los Angeles studios. Tanaka left the United States two years ago for Japan, after having studied motion picture production here for several years, having been identified with the Fairbanks and other studios. In Tokio he built a film studio costing $250,000 for the Shochiku Kinema Corporation, with plans furnished by John Jasper, who designed the Chaplin studio, and later the Hollywood studios.

Tanaka, since the Japanese studio has been completed, has produced twelve pictures. After a brief visit to New York, he will return to Los Angeles, and will then sail for Japan, where he will start on a series of independent productions of his own.

* * *

Victor Shertzinger, L. A. director, has obtained $125,000 financial backing in Santa Barbara to re-open the American Film Company's studio in that city to film four productions, for which he has the stories already in scenario form. Work will start within two weeks.

* * *

Vivian Rich, former American star, and later with Fox and other Los Angeles companies, has formed a company of her own, and is producing at the American studios. The plant has been closed for nearly two years.

* * *

The Western Feature Productions' Company has brought suit to recover $30,000, against William Fairbanks, actor, for alleged breach of contract.

* * *

Willard Mack, well-known playwright and actor, was married in Los Angeles last week to Mrs. Beatrice B. Stone, an actress of Salt Lake City. Mack was at one time the husband of Pauline Frederick, Marjorie Rambeau and Maude Leone.

* * *

Oliver Morosco arrived in town last Monday, on business connected with both stage and film productions soon to be launched under his auspices. Mr. Morosco's visit will be very short because of the demands on his time by his interests in the East.

* * *

Victor L. Clarke, formerly manager of the Long Island Famous Players-Lasky studio, arrived this week to take charge of the Wilshire-Paramount studio on Occidental boulevard, recently known as the Realart.

* * *

A regular circus dinner, under the "Big Top" of the Barnes Circus winter headquarters, near Culver City, was given by Warner Brothers, who are using the circus animals in a serial thriller, to press representatives and personal friends of the producers last Sunday at noon.

* * *

Mary O'Connor, one of the leading scenarists of the West Coast film colony, is recovering from an attack of bronchitis.

* * *

Mrs. Maria Hampton, wife of Benjamin B. Hampton, motion picture producer and formerly editor of Hampton's Magazine in New York City, died at her home in Los Angeles on January 25. Mrs. Hampton's death came as a shock and surprise to the family and to her friends, because she was apparently recovering from an operation performed two weeks ago. Besides her husband, she is survived by five children, all of Los Angeles.

* * *

Andrew J. Callaghan, former L. A. film producer, returned this week from an extended stay in the East, and is throwing out mysterious hints about a new star that he has lined up to appear in a number of special productions which he is planning to make in the near future.

* * *

June Mathis' first work for Famous Players Lasky, with whom she has just signed up as scenario writer, will be the Ibanez story, "Blood and Sand," in which Rodolph Valentino will star.

* * *

Rumors are circulating around the colony that Pauline Starke is soon to become the bride of Jack White, producer of the Hamilton-White Comedies.

Myron Selznick Completes Cast

At the Selznick New York studios work on Elaine Hammerstein's presentation of a Cosmo Hamilton story began January 30 under the direction of Ralph Ince. Myron Selznick, vice president in charge of production, completed the cast by selecting Constance Bennett for a supporting role.

Niles Welch will again appear as leading man. The others are Huntley Gordon, Frank Currier, Louise Preussing and Myrtle Steadman.

Books First National

Negotiations have been completed by the Philadelphia exchange of Associated First National Pictures, Inc., and Felt Bros., owners and operators of the Aldine Theatre in that city, whereby that house will have the first run option on all Sennett and Turpin comedies. The deal puts these comedies into the finest theatre in Philadelphia, catering to the highest class devotees of the cinima art.

Loew Books C. B. C. Film

"The Heart of the North," the George H. Davis-Joe Brandt feature, distributed in the New York territory by Commonwealth Pictures Corporation, has been booked over the entire Loew circuit of theatres.

"Heavy Doings"

The "heavy doings" connected with the forthcoming Selznick picture starring Owen Moore continue actively at the Selznick studios in East Forty-eighth street. A tentative release date is announced as April 10.

SPECIAL RATES TO PROFESSIONALS

REASONABLE RATES TO ALL

SAMUEL LUMIERE

Artist Photographer

NEW 574 FIFTH AVENUE YORK

IN MEMORY OF

JOSEPH KAUFMAN

Died February 1, 1918

ETHEL CLAYTON KAUFMAN

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Saturday Night

(*Featured Cast—Paramount*—8,443 *Feet*)

M. P. W.—Many strong points of box-office advantage should make any night a banner night for exhibitors.

N.—Mismated marriages theme given original treatment.

T. R.—It isn't a partcularly strong story, but affords good entertainment.

F. D.—"Saturday Night" will probably satisfy those who have been pleased with former Cecil DeMille's productions.

E. H.—Exquisitely staged, and a smooth unfolding of story culminating in a dramatic climax.

The Grim Comedian

(*Featured Cast—Goldwyn*—5 *Reels*)

M. P. W.—Lloyd has seen to it that all the possible elements of drama and some of melodrama are used.

T. R.—In "The Grim Comedian" an extremely delicate subject has been handled with the utmost delicacy and admirable stagecraft, resulting in a picture of compelling human interest.

E. H.—Effective direction and a fine performance by Mr. Holt make this an acceptable offering.

F. D.—A good heart interest smudged by unpleasant theatrical twist.

N.—Theatrical story is fair entertainment even with faulty situations.

Morals

(*May McAvoy—Paramount*—5 *Reels*)

M. P. W.—"Morals" is an especially fine picture from any angle that interests you most.

E. H.—Ranks as the best work of May McAvoy, whose performances in "Sentimental Tommy," "A Private Scandal" and "Everything for Sale" bred the high expectations satisfied in the new production.

N.—Appealing picture—well adapted, staged and acted.

T. R.—Heart interest predominates in this picture, which is beautifully photographed, well directed and ably presented by an excellent cast of players.

Clay Dollars

(*Eugene O'Brien—Selznick*—5,000 *Feet*)

M. P. W.—Fine entertainment embodied in O'Brien's latest.

T. R.—There is good entertainment in this cheerful comedy drama.

N.—Star has interesting rural comedy-drama here.

E. H.—A picture that will please all classes.

W.—Star and good production put it over in interesting fashion.

A Virginia Courtship

(*May McAvoy—Realart*—5 *Reels*)

M. P. W.—Certainly it has an appealing, though not highly dramatic story, an excellent supporting cast and beautiful settings.

E. H.—Pleasing but not very substantial entertainment.

N.—Heart interest drama, fairly entertaining.

F. D.—Old Southern romance poor selection for May McAvoy.

The Flower of the North

(*Featured Cast—Vitagraph*—7,130 *Feet*)

M. P. W.—Good results with old material is the effect created by "The Flower of the North."

N.—Replete with thrills.

F. D.—Old fashioned melodrama probably still popular in some places.

E. H.—Is a special feature telling an interesting story of the land north of 53.

T. R.—Plenty of thrills, beautiful scenic effects and fast action are the distinguishing characteristics of this melodrama.

Man From Lost River

(*Featured Cast—Goldwyn*—5,694 *Feet*)

M. P. W.—Highly entertaining.

N.—Fine backgrounds, atmosphere and clever acting make this an agreeable offering.

F. D.—Not the virile out door picture that you would expect.

T. R.—"The Man from Lost River" should give intense satisfaction to all admirers of pictures dealing with virile life in the open.

E. H.—Here is a strong photodrama.

Shadows of the Sea

(*Conway Tearle—Selznick*—4,675 *Feet*)

M. P. W.—Adventuresome story of the sea has many thrills.

W.—Sea story offers pleasing entertainment. Adventure and star will please the average audience.

E. H.—It abounds in action. The story, although inclined to be weak in parts, is entertaining and the surroundings in which it is set adds to its attractiveness.

N.—Adventure story replete with action.

The Love Charm

(*Wanda Hawley—Realart*—4,540 *Feet*)

M. P. W.—Wanda Hawley perfectly suited to her role in lively comedy-drama.

W.—Weak story material in Wanda Hawley's latest.

N.—"Peg O' My Heart" story carries interesting qualities.

E. H.—It should serve program purposes in the majority of theatres.

Little Miss Smiles

(*Shirley Mason—Fox*—4,884 *Feet*)

M. P. W.—Shirley Mason, a captivating heroine in Fox picture of family life in the Ghetto district.

F. D.—Shirley Mason a safe bet in consistently good entertainment.

N.—Human interest drama is Shirley Mason's best bet.

E. H.—Another story of the Ghetto, with the mother love theme stressed for appeal.

First Love

(*Constance Binney—Realart*—4,862 *Feet*)

M. P. W.—Youthful love affair treated with a laugh and a tear in feature starring Constance Binney.

W.—Weak story makes for mild entertainment. Realistic touches fail to make "First Love" a convincing production.

N.—Entertaining love story—novel angle.

E. H.—Is easily Constance Binney's best picture.

The Sea Lion

(*Hobart Boswarth—First National*—4,367 *Feet*)

M. P. W.—Admirers of the Jack London style of characters will be enthusiastic over "The Sea Lion."

F. D.—Well done sea production makes fine entertainment.

E. H.—Is a virile, convincing and thoroughly enjoyable story of the sea.

N.—Interesting story of heart-hardened seamen—artistically picturized.

The Last Payment

(*Pola Negri—Paramount*—5 *Reels*)

M. P. W.—A morbid tragedy which is crudely acted and directed.

T. R.—On the strength of the star's name this picture will probably draw well throughout the country.

F. D.—Pola Negri does good work, but production values are ordinary.

N.—Pola Negri not so successful in modern story.

Making the Grade

(*David Butler—Western Exploitation*—5 *Reels*)

M. P. W.—The sort of entertainment that seems to secure a lasting grip on American theatregoers.

E. H.—The story is an odd mixture of comedy and drama, with Siberia and its atrocities playing a big part. Story, direction and playing, below the average.

N.—Fairly entertaining.

F. D.—An average entertainment.

At the Sign of the Jack O'Lantern

(*Featured Cast—Hodkinson*—5,193 *Feet*)

M. P. W.—An entertaining production.

N.—Very good entertainment.

F. D.—Types and situations make amusing comedy. Should satisfy because it is novel and entertaining.

E. H.—There are many amusing moments in "Jack O'Lantern."

French Heels

(*Irene Castle—Hodkinson*—6,700 *Feet*)

M. P. W.—Both the serious and the frivolous will find entertainment in this picture.

T. R.—We believe it will appeal to most audiences.

N.—Dancing scenes best asset of Irene Castle picture.

F. D.—Dancer-star given appropriate surroundings.

Headin' West

(*Hoot Gibsan—Universal*—4,548 *Feet*)

M. P. W.—Two or three good fist fights, plenty of fine horsemanship and hard riding, help to make "Headin' West" a satisfactory offering, particularly for audiences that like Western pictures.

N.—Much physical action in this Western.

F. D.—Regulation Western full of action.

T. R.—Hoot Gibson has put over a few good ones lately, but this one is the best yet.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or better still write us that you'd like a free supply of report cards.

First National

BITS OF LIFE. Poor picture for me; poor business. Can't understand why Mr. Neilan will turn out such a picture as this; pleases no one. Advertising; billboards, heralds. Patronage; mixed. Attendance; poor. L. O. Davis, Perry Theatre, Hazard, Kentucky.

BOB HAMPTON OF PLACER. This went over 100 per cent. and everbody liked it. Westerns go big in the West. I could book anything of Neilan's and not figure I was gambling much Advertising; special slides, trailer, lobby and handbill. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

CUP OF LIFE. Excellent feature; underwater photography very good. Patrons pleased. Advertising; extra newspaper display. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minn.

GIRL IN THE TAXI. Splendid for me; in fact, far better than "Twin Beds." Advertising; usual posters. Patronage; neighborhood. Attendance; good. Temple Theatre, Aberdeen, Miss.

INVISIBLE FEAR. Program picture. Not as good as other Anita Stewart pictures. Plot not pleasant. Advertising; newspaper and lobby. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MOLLY O.' A very pleasing picture and one for the whole family. Story not impossible but improbable. A clean comedy-drama. Advertising; billboards, mailing list. Patronage; better class. Attendance; good. L. O. Davis, Perry Theatre, Hazard, Kentucky.

PASSION FLOWER. It was a very good picture and good acting, but it was not the kind of a picture our patrons like. Advertising; 12x14 and three sheet. Patronage; usual. Attendance; good. D. D. Purcell, Amuse-U Theatre, Cortez, Colorado.

PECK'S BAD BOY. Ran this Christmas Eve, and of course I had a big business. This picture pleased everybody. Jackie Coogan is a wonder. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PLAYTHINGS OF DESTINY. Good story, good cast, good direction; the result, a most pleasing and popular picture with big percentage of patrons. Play it and advertise. Advertising; newspapers and lobby. Patronage; high class. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

R. S. V. P. Good Ray picture; our patrons liked it. Many favorable comments. Advertising; newspaper, heralds, lobby. Patronage; general. Attendance; fair (poor weather). Smith & Correll, Portland Theatre, Casselton, North Dakota.

SCRAMBLED WIVES. Extra good comedy-drama. Miss Clark filled part to perfection. Many good comments. Advertising; thorough. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SIGN ON THE DOOR. Have played all of Norma Talmadge's releases up to this and all flopped for me. This is first one to go over here. Last two reels draggy, otherwise picture held interest; great story. Hoeffler-McConnell Co., Orpheum Theatre, Quincy, Illinois.

SOWING THE WIND. Don't pass this one up. Absolutely wonderful in every respect. Anita Stewart's best. Advertising; six, three, four ones, 1,500 heralds. Patronage; first class. Attendance; satisfactory. H. Odom, Dixie Theatre, Durant, Miss.

TRUTH ABOUT HUSBANDS. A fine picture; my patrons praised this one. Poor business, due to depression. Advertising; lobby and program. Patronage; family. Attendance; poor. Jas. J. Christie, Third Avenue Theatre, Watervliet, New York.

WEDDING BELLS. Constance Talmadge is good in this one. It will draw, on account of name and star. Advertising; heralds, one sheet, three sheet, poster. Patronage; very best. Attendance; fair, account of another attraction at school house. H. Odom, Dixie Theatre, Durant, Miss.

WOMAN IN HIS HOUSE. I cannot say enough for this great picture. Pleased a greater number of my patrons than "Miracle Man." Advertising; one sheet, heralds, newspaper. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

Fox

CHILDREN OF THE NIGHT. Have never been able to make them like Russell, but this picture was fair. Advertising; Saturday, strong. Patronage; mixed. Attendance; fair. Geo. B. Hendrickson, Liberty Theatre, Darlington, South Carolina.

CINDERELLA OF THE HILLS. A good program picture; nothing to rave over but drew good business. Patronage; family. Attendance; good. James J. Christie, Third Avenue Theatre, Watervliet, New York.

QUEEN OF SHEBA. Although this is a picture with good acting, the story didn't seem to take well, but everyone satisfied. Advertising; heavy in newspaper. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

RIDING WITH DEATH. A good average Western, but not on a par with some of Buck's (excuse me, Charles') former releases. If they want to make another whip for the organization they will have to give him better material than this. Advertising; newspaper and lobby. Patronage; mixed. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

ROUGH DIAMOND. One of the best Tom Mix pictures ever made. Pleased my patrons 100 per cent. and we hope he will make more pictures with the circus show again. Advertising; three, one sheet, posters. Patronage; first class. Attendance; poor (account bad weather). H. Odom, Dixie Theatre, Durant, Miss.

THUNDERCLAP. An exceptionally pleasing picture. Inconsistent and improbable, but audience enthused over it. Advertising; rather heavy, all avenues. Patronage; very poor. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

Goldwyn

DANGEROUS CURVE AHEAD. Picture not really big but it will get the business. Played this right after "Old Nest" and think it suffered from comparison. Advertising; heavy; advertised in conjunction with "Old Nest." Patronage; small town. Attendance; good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

NIGHT ROSE. We did very well on this. More than expected. Played it big and it proved good picture; everyone satisfied. Advertising; ran extra big ad. in newspaper. Patronage; small city. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

NIGHT ROSE. Good. Advertising; very good. Patronage; general. Attendance; fine. Charles O. Paul, Dreamland Theatre, Sault Ste. Marie, Michigan.

OLD NEST. One of the best pictures of the year. Played it Christmas Day, and although it was a little sad it developed itself by patrons sending others to see it. Advertising; four 24 sheets, heralds, full page newspaper window display and throwaways. Patronage; mixed. Attendance, exceptional. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

OLD NEST. Very good; in fact, some patrons said it was better than "Over the Hill." Business very satisfactory with last day twice as big as the first. Advertising; splash. Patronage; small town. Attendance; very good. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

OLD NEST. Helped my house's reputation by showing this. A wonderful picture for any class of patronage. Doubled my prices and showed in the rain. Advertising; intended to use every possible method for a small town, but rain ruined most of my plans. Patronage; small manufacturing town. Attendance; fair, but could have broken all records if it had not been for

Straight from the Shoulder Reports

weather. W. V. Cousins, Peoples' Theatre, Pineland, Texas.

Wid Gunning, Inc.

OLD OAKEN BUCKET. (Return date). Smashed first dates' engagement record all to pieces. People are raving over the picture. Don't fail to book the picture. Advertising; slide, posters, newspaper. Patronage; high class. Attendance; S. R. O. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

WHAT DO MEN WANT? Picture satisfied. Best Sunday attendance. Equally as good a production as "The Blot." Nothing spectacular, but true to life, everyday picture. A cleanup! Advertising; set of eight teaser slides two weeks in advance; lobby display one week in advance. Newspapers, posters, window cards, painted mirrors on lobby doors. Patronage; high class. Attendance; packed houses. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

Hodkinson

CERTAIN RICH MAN. This is a splendid production in every way. Pleased nearly all of them. Robert McKim does the best work of his entire career in this; did not think it was in him. You can't go wrong on this one; boost it. It will make good. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

EAST LYNNE. Very disconnected story, titles missing, and badly botched by Canadian censors. Film itself practically first run. Canadian exhibitors, especially in Ontario, lay off this. (A press comment sent in indicates that the censors' scissors alone are responsible for this criticism. Ed.) C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

JOURNEY'S END. A picture without subtitles. Nothing more marvellous than its oddity. Did not take at all. Advertising; posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

LONE WOLF'S DAUGHTER. Personally liked it for a change; I wouldn't like many of this kind, and I don't think many were pleased. Patronage; small town. Attendance; poor. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

MAN OF THE FOREST. Splendid Western type. A fine thriller. Advertising; posters. Patronage; rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewiston, Ohio.

RIP VAN WINKLE. Well made picture from old classic. Drew well in schools. Ran two days with falling off on second day. Advertising; newspaper and in schools. Patronage; small town. Attendance; fair. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

Metro

FOURTEENTH LOVER. Made to order for Viola (Dana) and a mighty pleasing job. If you don't like her in this one there is something wrong and it isn't Viola or the picture. Lots of pleasing comment from our patrons. Advertising; regular. Patronage; mixed. Attendance; fair. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE LAST CARD. A good program picture. A clever child saves it, although the work of May Allison is, as always, good. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

UNCHARTED SEAS. This is a very good program picture and should satisfy the majority of people. Advertising; two one-sheets and throwaways. Patronage; working class. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Paramount

AFTER THE SHOW. A great picture; pleased 100 per cent. Bad weather kept people home. Advertising; billboard, newspaper, lobby. Patronage; mixed. Attendance; fair. G. E. Shilkeet, St. Denis Theatre, Sapulpa, Okla.

BRONZE BELL. Personally I did not see this one, but comments ran rotten. Advertising; usual. Patronage; small town. Attendance; very poor. J. A. Emery, Star Theatre, Bar Harbor, Maine.

BURIED TREASURE. Fine picture but won't get much money. Patronage; mixed. Attendance; poor. T. M. Hervey, Unique Theatre, El Paso, Texas.

CALL OF THE NORTH. Very good picture. More pictures of this kind would strengthen the F. P. program. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CALL OF THE NORTH. Played this on our worst three days—December 22 to 24. Advertised "Strictly Canadian" and packed them in and sent them away well pleased. Advertising; nothing but ten-inch display in papers. Patronage; mixed. Attendance; very good. C. D. McGregor, Princess Theatre, Chatham, Ontario, Canada.

CAPPY RICKS. Star not popular here but this was truly a fine production. Meighan is sure to come. Advertising; weekly programs, etc. Patronage; best residential. Attendance; poor. George Hendrickson, Liberty Theatre, Darlington, South Carolina.

DANGEROUS LIES. Fair picture. Advertising; big. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

DON'T TELL EVERYTHING. One of the very best comedy-dramas we have ever shown in this theatre. If this fails to please, put out the For Rent sign and quit trying. Wallace Reid, Gloria Swanson, Elliot Dexter, certainly did themselves credit in this extraordinary picture. Play it. Boost it. Your fans will eat it up. Attendance; big. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

END OF THE WORLD. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

GREAT MOMENT. The settings are great, and Swanson handles it well. It will stand a small advance in prices in small towns. Advertising; good. Patronage; best. Attendance; good. George Hendrickson, Liberty Theatre, Darlington, S. C.

HUMORESQUE. Booked in alone, other house has Paramount. Broke all records, double any previous Sunday receipts. Even broke opening night of theatre record. Pleased everyone. Advertising; special set teaser slides, lobby display framed posters two weeks in advance; display mats, newspapers. Patronage; family. Attendance; great. J. W. Creamer, Pert Theatre, Gillespie, Illinois.

IDOL OF THE NORTH... Great picture, pleased patrons. Dorothy Dalton at her best. Sure a fine box office attraction for me. Advertising; newspaper and heralds. Patronage; small town. Attendance; very good. N. R. Carskaden, Music Hall Theatre, Keyser, West Virginia.

IDOL OF THE NORTH. Rotten—terrible. Why the h—— they didn't leave this one on the shelf and give it a chance to improve with age is more than I can understand. Exhibitors will do well to pay for it, if they have to, and put it on the shelf. I'd like to see the "guy" that originated that slogan, "If it's a Paramount Picture, etc" and force him to the torture of having to pay to see this one. Advertising; newspaper and lobby. Patronage; mixed. Attendance; Good—that's what makes it hurt. C. A. Pratt, Fox Theatre, Washington, Iowa.

LIFE. Title a little bit misleading, but it's a great picture; will please the majority of any audience. Advertising; newspapers, sixteen one-sheets. Patronage the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid Oklahoma.

LOST ROMANCE. A fine little picture, well put over, nothing elaborate but it pleased most of patrons. Advertising; regular billing, programs, etc. Patronage; best residential. Attendance; but fair. George Hendrickson, Liberty Theatre, Darlington, South Carolina.

THE LOVE SPECIAL. Wallace Reid never made a bad picture, but "The Love Special" is a winner sure enough. Lots of action. Advertising; poster and lobby. Patronage; small town. Attendance; good. W. F. Harding, Princess Theatre, Mount Doro, Florida.

PASSING THRU. We have seen better MacLean pictures. The end of the picture bordered too much on slapstick. Pleases some patrons. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

PROXIES. A mighty good picture. Well acted and of a pleasing theme. Not big but sure to please. Norman Kerry, also Raye Dean splendid. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SACRED AND PROFANE LOVE. Elsie Ferguson's best. Advertising; newspaper. Patronage; smalltown. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

THE SHEIK. One of the best Paramount has produced. Both stars are good, wonderful photography. If you can buy right my advice is play it. A big improvement on the book, absolutely clean. Advertising; newspaper, litho, lobby display, trailer, slide and heralds. Patronage; very best. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

THE SHEIK. Very good picture, pleased well, good business, company wants too much for feature however. Advertising; billboards. Patronage; better class. Attendance; fair. L. O. Davis, New Theatre, Hazard, Kentucky.

THE RIGHT TO LOVE. Not a good story for a small town, my patrons did not like it. Patronage; smalltown. Attendance; fair. L. Hables, Reel Joy Theatre, King City, Cal.

THREE WORD BRAND. A novel Western story, a business builder. Everyone here likes Wm. S. Hart and this one pleased them more than former pictures. Advertising; one-half sheet, cards and newspaper 5 inch daily display. Patronage; mixed. Attendance; good. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

CURRENT FILM RELEASE DATES

Bits of Life (Marshall Neilan Special). C-1076; C-47.
The Idle Class (Two Reels—Chaplin). R-574; C-895.
The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96; C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 48, P. 392; C-R, P. 668.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390; C-R, P. 668; Ex. Vol. 49, P. 55, 155, 158.
The Wonderful Thing (Norma Talmadge). R-458. Nov. 26. C-581. Dec. 3.
Toi'able David (Richard Barthelmess). R-589. Dec. 3. (C-849. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-705. Dec. 10. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. (C-849. Dec. 17).
All for a Woman (Foreign Film). R-855, Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald).
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production).
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
The Sea Lion (Bosworth). R-317. Jan. 21.

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-318; C-397.
Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-85; C-149.
Greater Than Love. R-829; C-885.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.
The Sin of Martha Queed (Six Reels). R-710. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-589; C-R, P-714; Ex. Vol. 48, P-827.
The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
By Heck. R-322. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-323; C-387.
Pilgrims of the Night. R-831; C-385.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-623.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 8,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-267. 6,500 Ft.

PEARL WHITE

Beyond Price. R-326.

TOM MIX

Trailin'. (R-113. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

The Lady from Longacre.
The Roof Tree (R-113. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.
The Strength of the Pines. R-551. Feb. 4.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie. (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-836; C-397. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14. C-546. Feb. 4.
Winning With Wits (Barbara Bedford). R-318. Jan. 21.

SERIALS

Fantomas (Twenty Episodes). R; Vol. 48, P-215.

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

The Happy Pest.
The Indian.
Fool Days. (R-980. Dec. 24.)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Long Live the King.
Pardon Me. (R-116. Jan. 7).
Try and Get It. R-318. Jan. 21.
False Alarm (R-429. Jan. 28).
Hold the Line. R-553. Feb. 4.

GOLDWYN

Boys Will Be Boys (Will Rogers). R-208.
An Unwilling Hero (Will Rogers). C-739; R-440.
Beating the Game (Tom Moore). 5,053 Ft. R-448; C-529.
The Man from Lost River.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
All's Fair in Love. 4,979 Ft. (C-397. Nov. 26.)
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24).
Invisible Power (6,613 Ft.). R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
The Old Nest (7,899 Ft.).
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4.
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28.
A Poor Relation (Will Rogers). 4,609 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,392 Ft.
Man With Two Mothers.
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4.

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-397. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-319; C-529.
Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-895.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-538; C-539.
Fifty Candles. (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 48, P-729; C-R, Vol. 49, P-31.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett). R-324; C-387.

HUGO BALLIN

The Journey's End. R-113; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-438; C-589.
Life's Darn Funny (Viola Dana). R-634; C-695.
Big Game (May Allison—Six Reels). R-829; C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Reveli (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-397.
The Hunch (Gareth Hughes—Six Reels). R-944; C-1023.
Little Eva Ascends (Gareth Hughes). R-718. Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-339; C-493.
Turn to the Right. R-322. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 666 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of January 8

No. 2 of White Eagle (The Red Men's Menace).
The Dog and the Mosquito (2/3 Reel Cartoon Fable).
Lose No Time (Pollard—One-Reel Comedy). R-202. Jan. 14.
The Canadian Lynx (Bob and Bill Series—One Reel).
Take a Chance (Lloyd—One-Reel Reissue).

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex — Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy). R-522. Feb. 4.
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans).
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama). R-551. Feb. 4.
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555. Feb. 4.
The Fox and the Grapes (2/3 Reel Cartoon Fable). R-554. Feb. 4.
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle). R-555. Feb. 4.

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy).
The Villain In Disguise (2/3 Reel Cartoon Fable).
Via Wireless (Three-Reel Reissue—Gall Kane).
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19

Rich Man-Poor Man (One Reel Parrott Comedy).
The Dog and the Thief (Two-Third Reel Cartoon Fable).
Hunting the Hawk (Three Reel Playlet Reissue).
The Big Idea (Lloyd Reissue, One Reel).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552. Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gall Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-921; C-297.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-235; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-536. Dec. 2. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).
Why Men Forget. R-553. Feb 4.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars. R-555. Feb. 4.
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Produotion). Vol. 49, R-876; C-287.
Through the Back Door (Mary Pickford). R-489; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-118; C-295.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-573; C-649.
The Ruling Passion. R-554. Feb. 4.

UNIVERSAL

JEWELS

Reputation (Eight Reels—Priscilla Dean). R-205; C-267.
No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28. C-546. Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan 21. C-546. Feb. 4.

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Cheated Hearts (Herbert Rawlinson). 4,415 Ft R-712. Dec. 10. C-849. Dec. 17.
Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1126. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14. C-546. Feb. 4.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.
Headin' West (Hoot Gibson). R-554. Feb. 4.

SERIALS

The Terror Trail (Eileen Sedgwick).
Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley In Africa (George Walsh and Louise Lorraine).

WESTERN DRAMAS
(Two Reels Each)

The Night Attack (Eileen Sedgwick).
Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).

CENTURY COMEDIES
(Two Reels Each)

Shipwrecked Among the Animals (Harry Sweet). R-206. Jan. 14.
The Straphanger (R-428. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).

STAR COMEDIES
(One Reel Each)

Almost a Rancher.
Penny Ante.
The News Maker.
The Fake Quake.
Right But Wrong.
Both Booths.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-942; C-47.
The Flower of the North (R-427. Jan. 28).
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-278.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.
Single Track.
Island Wives.

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow. R-555. Feb. 4.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28)). C-546. Feb. 4.

Note—Refer to page 666 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
JIMMY AUBREY COMEDIES
The Messenger (R-113. Jan. 7).
A Charmed Life. (R-552. Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,834 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 3,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft.
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-713. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy Tonight? (R-550. Feb. 4).
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).

GEORGE H. DAVIS
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-531.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Able Minded Lady (H. B. Walthall).
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mable Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
Diane of Star Hollow. R-880; C-47.
Mr. Bingle (Daddy Dumplins).
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Holy Smoke (Funnyface). R-810.
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Lee Kid Comedies.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116 Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 21.)

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.
Across the St. Gothard Alps.
A Borneo Venice.
Island of Surprise.
Monkey Land Up the Barito River.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14.
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
Quick Action (William Russell).
Sally Shows the Way (Mary Miles Minter).
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Neilson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Fritzi Ridgeway Series (Two Reel Westerns).
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-393. Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.
Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Hiking the Alps With the Boy Scouts.
Manhattan Life.
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 3.
Permanent Peace. R-586. Dec. 3.
Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26.

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-835.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

Note—Refer to page 666 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Condenser Breakage

E. J. Wolfe, manager Wolfe theatres, Lowville, Kentucky, has trouble, as follows:

For a few months past we have been experiencing an almost unlimited amount of trouble with condenser breakage. My projectionist is unable to locate the cause. I write in the hope that you will be able to offer some suggestion or suggestions which will result in eliminating the breakage.

We have two Power's Six A projectors, and have the same trouble with them both. Sometimes the lenses break while in use, and sometimes during the night.

It is the more mysterious because of the fact that for months we did not know what it was to break a condenser, and our equipment is now exactly the same as it was then. We are connected on 110 volt, 60 cycle A. C., and pull sixty amperes at the arc. Lenses are 6.5 and 7.5. Distance of projection is eighty feet; picture fourteen feet two inches.

Am awaiting the coming edition of your Handbook. In the meantime any suggestions you may offer in this matter will certainly be appreciated very highly.

Although I have been a regular reader of the projection department for years, and of the Moving Picture World since 1907, this is the first time I have found it necessary to bother you with questions. This continual breakage has got my goat, however, so here I am at last.

No Bother

Don't imagine you are "bothering" me when you ask questions. That is the one most important function of this department—answering questions and giving help to those who need it.

You say your equipment is exactly the same as it was when no lenses broke. I must question that statement, Friend Wolfe. Certainly something has changed and our problem is to find out what it is; therefore let us examine into those various things most likely to induce condenser breakage, and in about the order they seem most probable in your case.

First: What you have said about lenses sometimes breaking while running, and sometimes "in the night," makes the most likely cause a super-heating of the lamphouse, condenser mount, et cetera.

What would cause this? (a) Lamphouse ventilation clogged by ash from the carbon. Clean both the top and bottom vent screens thoroughly and make sure they ARE clean. You have a Six A, and may have a lamphouse, the only air inlet or outlet of which is through a perforated screen. Unless cleaned periodically these screens will clog up solid, stopping practically all lamphouse ventilation, with result that the whole lamphouse, lenses and holder will get very much hotter than they should, which sets up liability to breakage.

Red Hot Carbons

(b) Carbons get red hot most or all of their length. Cause, overloaded carbons, poor carbons or poor electrical contact between carbons and jaws or a little of all three causes. This should not very greatly affect temperature of lamphouse interior if there is free ventilation, but it is nevertheless a very bad condition, and will make matters much worse if ventilation is either partially or wholly clogged.

(c) Badly flaming carbons. Cause may be in the carbon itself, or in overload. In itself it should not increase lamphouse temperature seriously if ventilation be open and free, but taken in connection with other conditions named it might amount to considerable. Some clogging, some flaming and some excess in carbon heating might set up a very bad condition.

(d) This is minor, insofar as has to do with increase in lamphouse temperature. Taken by itself it would not affect temperature of lamphouse interior much, but if in connection with one or more of the other causes it helps. It is heating of wires and metal of carbon jaws caused by excessive resistance.

Decreased Distance

If you find all these to be all right, the next probably cause is decreased distance between crater and lens. This distance is excessive, as you now have it, provided the lenses are what you suppose they are, and they are spaced not to exceed 1/16 of an inch apart.

What you need for a 60 ampere A C arc are two 6.5 inch focal length plano convex lenses, with the apexes of their curved surfaces not to exceed 1/16 of an inch apart. If you space them further apart you automatically decrease the E F of the condenser combination and bring your crater closer to the face of the lens, which will set up increased tendency to breakage.

The third probable cause is lenses only touching metal of holding ring in spots—though you probably have an old type holder, in which the lens is held by flat springs. Try placing a ring of thin sheet asbestos between lens and metal at all points.

The fourth and last cause is excessive flame striking edge of lens. This may be remedied by means of a properly placed asbestos shield, or by changing the carbon combination to one which will not flame so excessively.

Of course there are drafts of cold air to be reckoned with, but I don't believe that is a likely cause in your case. I should be very glad if you will advise me as to it if you benefit from these suggestions.

As to Tools for Projectionists

Jack Peyton, repair department, Southern Theatre Equipment Company, Oklahoma City, Oklahoma, writes:

Dear Rich: A few weeks ago I noticed that you were desirous of securing a copy of your first Handbook, which was a twelve page affair put out by the old Viascope Projector Company, of Chicago. I have but to recall to memory the days of 1908 to realize how that little booklet was worth its weight in gold to me. I have one somewhere among my plunder. Will search for it and if it is found it is yours.

Am glad to see you are advocating the matter of the projectionist being possessed of a decent outfit of tools. Have about $200 worth myself, but have been years getting exactly the tools I wanted, and getting them of an acceptable quality.

If you want reamers, high-grade punches, high-grade tool makers' V blocks, sprocket pullers, taper pin removers, taper pin reamers, et cetera, I will supply you with the addresses where I got mine. I secured a bunch of fine tools from N. Power. They cost considerable, but are worth it. I make a lot of my own tools, having available a well equipped shop to work with, but not many are thus fixed, so they have to purchase or go without.

Attached find photo of a precision test indicator which I am almost ready to place on the market. It is used for determining the accuracy of Power's and Simplex intermittent sprocket shafts; also to tell if the rim of an intermittent sprocket is concentric with the hole in the hub, and you may take it from me that many are not.

I would be very glad to have those addresses. The tester looks good, and should, I think, be in the kit of every projectionist capable of using it intelligently. I suppose its readings are in thousandths of an inch. Send on the addresses pronto, indicating just what it is each maker supplies.

As to the booklet you call the first Handbook, why there must be a mistake somewhere. I have several of them. Probably I said I could not lay my hands on one just at the time I wrote, and you misunderstood.

Thank you for the offer, just the same. It was a thirty page booklet. It was sold in thousand lots to various projector manufacturers and film exchanges, with their advertisement on the cover. I do not consider it as being the first Handbook, though in a way it, of course, really was. The book I call the first Handbook was a 185-page cloth bound book. I have two or three copies of it left.

TEST INDICATOR

Invented by Jack Peyton, repair department of Southern Theatre Equipment Company

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Lens Diameter

John L. McCuddy, Drakeville, Iowa, asks:

Dear Mr. Richardson: Will you tell me how I can tell if my projection lens is of the right diameter.

Please tell me some simple method, as I am a bit new in projection, having worked at it for not quite a year.

I would also like to know what the effect would be were I to connect the 110 volt alternating current lines to my projector table switch terminals, through a rheostat of course.

Please know that I already have the lamp using 45 amperes direct current from a motor generator set.

The question I am asking is, could the two currents be sent through the same arc at the same time, and if so what would be the effect. I say it could and another projectionist and an electrician intimate that I am crazy for claiming it could be done.

As to Lens Diameter

As to the lens diameter, why if you have a third edition Handbook, turn to table No. 1, page 141.

Find the distance from center of condenser combination—point between the two lenses of the condenser—to the film, which we will suppose to be eighteen inches. Next measure the working distance of the projection lens—dis-

tance aperature to first surface of lens, which we will assume to be four inches.

Looking at table 1 we select the column headed by 18, the distance aperture to center of condenser combination and run our finger down it until we reach the figure 4, the working distance of the lens, and in the left hand column opposite this figure we will find one 15/16, which is the necessary diameter of the projection lens to receive the light beam if no slide carrier is used.

If you have no Handbook, then lay a sheet of paper about two feet long on a flat table and fasten it down. Using a perfectly straight ruler, such as the edge of a carpenter's steel square, draw a straight line across the paper. Near one end make a dot on either side of the line, each dot 2⅛ inches from the line. Distant from these the distance from center of condenser combination to aperture make two dots 15/16ths of an inch apart, each dot equal distant from the line. These represent the aperture. Their spacing is not exact, but it will be pretty close.

Dot Above Line

Next, from the condenser dot above the line draw a straight line which passes exactly through the aperature dot under the line, and from the condenser dot under the line draw a line through the aperature dot above the line.

Extend these lines beyond the aperature dots as much as the working distance of the lens amounts to and at the working distance position measure between the lines. If the distance is greater than the diameter of your lens, then the lens is too small.

As to the electrical matter, yes, you could send 40 amperes of D C through your arc from the motor generator set, and at the same time send A C through from the supply lines, but you would probably have to carry the arc altogether too short for the best D C arc; also you would have to either have both the D C and A C current "on" when you struck the arc, or else you would have to strike the arc with one current in the usual way, and then freeze the carbons again to start the second arc, though this might not be necessary if the A C arc were placed into operation first.

Just what the effect might be insofar as projection light be concerned I could not undertake to say. It would be an interesting experiment for some of you chaps to make who have both currents available, but remember that you will want big carbons, because you will most likely have a pretty heavy combined amperage.

Corrects Indian Diagram

Samuel F. Jobe, Eastland, Texas, calls our attention to an error in diagram of wiring of Indian projection room, published, page 816, October 15 issue.

I did not trace out the wiring then, I guess, hence did not detect what apparently is an error in marking the wires. If you notice the positive plus mark at top of diagram and trace the wire through you will find the wire thus marked is connected, through the rheostat, to the lower, or negative carbon.

As the thing is the arc would be burning upside down. The error is evidently in the placing of the positive and negative markings. Apologies. I should have myself discovered the mistake.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

A Touching Story

Ellis A. Karns, Fort Wayne, Indiana, whose letter head describes him as "Projectionist, Orpheum Theatre," and "Member Local 466, I. A. T. S. E. and M. P. M. O.," tells a really touching story, as follows:

Dear Mr. Richardson: I am not much of a correspondent, but am inclosing clipping from one of our daily papers, which same contains touching news. Might add that all this happened the day following our annual get-together meeting and Christmas banquet, which was served in the rest rooms of the theatre. It was for the employees and tendered with the good wishes and the compliments of the Consolidated Realty and Theatre Corporation. Mr. John W. Daily, our local manager, presided, and the affair was, as usual, a success in every way.

Had the touching incident occured twenty-four hours sooner it might have spoiled our appetites, but thanks be that was not so, and we did full and complete justice to the wonderful feed set before us.

Our General Manager, Mr. A. F. Brentlinger, and Assistant General Manager, Mr. C. W. Mason, were unable to be present. Both sent telegrams of regret.

The Consolidated Realty and Theatre Corporation have theatres in Evansville, Terre Haute, Clinton and Richmond, Indiana. Each of the theatres had their little party at Christmas time.

Touched for $2,000

The touching incident referred to was the holding up of the cashier of the Orpheum Theatre, who was relieved of a mere $2,000.

Now here is what I call good business judgment. I can imagine nothing of equal cost to such dinners that would return higher dividends in good will and capable service. Such things beget loyalty. They make for good service and efficiency in many ways.

This department has several times suggested to exhibitors the advisability of just such a thing as this. It is something to be commended from any and every viewpoint.

Projectionist Holds Important Office

Morris J. Rotker, who was at one time Secretary of New York Projectionists' Local Union, No. 306, International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, who still projects motion pictures in one of the Loew Theatres in the Bronx, has for two years past been Recording and Corresponding Secretary for the Bronx Electrical Contractors' Association.

So well did Brother Rotker, who is in the electrical contracting business in the Bronx, fulfill the duties of the office of secretary that at a recent meeting the body elected him its official head.

Friend Rotker is now president of the Bronx Electrical Contractors' Association, Inc., which proves that the 'umble (?) projectionist can win honors, glory and lots of work, if he tries.

Congratulations, and may success attend you.

Amendment to License Bill Introduced

A bill to amend the general city law in relation to licenses to operate moving picture apparatus has been introduced in the New York State Legislature by Assemblyman Joseph D. McKee of New York City.

Among other things, the bill provides that a licensing authority can issue a permit to any person over eighteen years of age desiring to act as an apprentice to a licensed operator, but that such apprentice shall not be permitted to operate any apparatus except under the personal supervision of a licensed operator.

The bill also provides that no license shall be granted to an applicant unless he shall have served as an apprentice to a licensed operator for at least six months, or shall have had at least six months' experience as an operator of projection machines in a theatre or place of public assemblage.

Better Equipment will bring Increased Attendance. Read the Ads. in Our Better Equipment Section.

DON'T RISK POOR PROJECTION

PLAN THE NEW HOUSE RIGHT

It won't cost you an additional cent to make sure that the projection room is properly located **before** the house is built.

It WILL cost you many dollars to make changes after the builder gets on the job.

Don't take chances on what architect or building contractor tells you being correct.

Only a projection engineer can tell you authoritatively how and where the projection room should be located and arranged.

Just write us, describing your theatre, sending blue prints of plans, if possible, and you will receive, without charge, the best advice that skill and experience can give. Address Engineering Department.

UNITED THEATRE EQUIPMENT CORPORATION

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EXECUTIVE OFFICES:
25 WEST 45TH STREET, NEW YORK CITY

J. H. HALLBERG, Vice-President and Secretary

Better Equipment

Conducted by E. T. KEYSER

Woodlawn's New Harvey Theatre Cost $225,000 and Seats 1450 Patrons

THE new Harvey Theatre, which opened its doors to the public December 20, at Woodlawn, Pa., is one of the largest picture houses in Western Pennsylvania.

The building, which is seventy-five feet wide by one hundred and fifty feet long, is in the Italian style of architecture. It consists of three stories in front which accommodates two stores and an entrance lobby on the ground floor, offices on the second and apartments on the third.

The complete theatre and the building in which it is housed cost $225,000. It is of brick, terra cotta trimmed and the rear of the structure, which is but two stories in height, accommodates the picture theatre proper.

Seating on Two Floors

The house has a seating capacity of fourteen hundred and fifty-nine hundred on the main floor and five hundred and fifty on the balcony.

The house is equipped with exits as recommended and approved by the Department of Labor and Industry, and complies strictly with the law.

The theatre can be emptied in three minutes. Patrons have access to the balcony through the main lobby entrance.

The interior is elaborate in its decorations and hangings. The woodwork and walls are enameled in tones of French gray, with the hangings in tones of tan and dark green velour. The interior decorating was done by Bert Dinsmore, of Woodlawn.

The lighting system consists of both direct and indirect fixtures. The heating for the theatre proper is by means of the hot air-system, with a fan ventilating system in use at all times.

The seats throughout the auditorium are walnut finish. The balcony is equipped with a reserved seat section, the seats of which are upholstered and covered.

Quiet Aisles

The aisles throughout the theatre are laid with a composition, which deadens the sound. The projection room is installed in a recess of the balcony, which provides a short throw, and an unusually clear picture results.

Ed. Harvey, owner of the house, is one of the picture theatre pioneers in this section, having opened the Grand Theatre at New Brighton, Pa., in 1906. He also is conducting at present the Grand Theatre at Woodlawn.

Earl E. Shaffer, of Woodlawn and New Brighton, was the general contractor and the heating system was installed by Lyle G. Emery, of New Castle. The electric wiring and lighting system was the work of the Klein Electric Company, of Woodlawn.

The projection room is equipped with Simplex projectors and a Hertner transverter, purchased from the Hollis, Smith, Morton Company, Pittsburgh.

Paramount Films Will Be Screened in Tahiti

Paramount has just forwarded from its San Francisco Exchange its first shipment of film to the Island of Tahiti, in the French Society group in the South Pacific.

The pictures are for exhibition in the Bambous Theatre in Papeete, the principal town in the Society Islands. The owner of the theatre is A. Leboucher, a Frenchman, engaged in the importing and exporting business. Note the ventilating system, which Leboucher believes has our more elaborate and more costly systems backed off the boards.

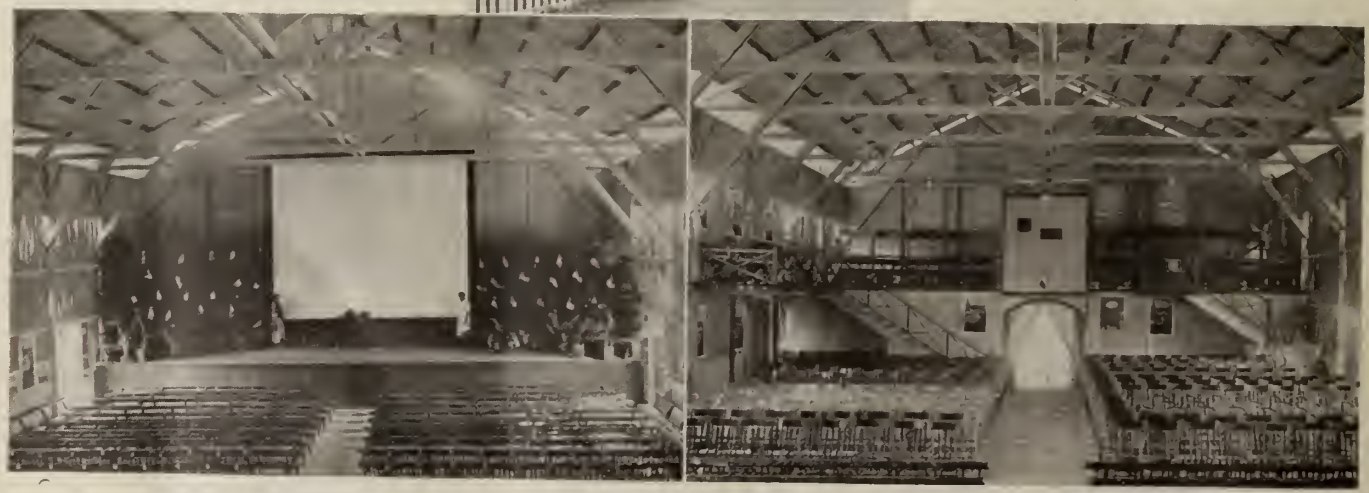
Seven New New York Companies Incorporate

The past week witnessed the incorporation of seven companies that will enter some branch of the motion picture business in New York State. The total capitalization represented by these totals $508,000, the largest company incorporating being the Superior Projector, Inc., capitalized at $270,000, and having as directors: John Doherty, Arnold Tyroler and S. C. Koff, all residing in New York City.

The other companies include: Police Picture Films, Inc., $80,000, J. J. Hickey, P. A. Whitney, James H. Kelley, New York City; Recreation Ticket Corporation, $100,000, James V. Martin, Garden City; Edward A. Kelley, C. W. Brewster, New York City; Miller Enterprises, Inc., Kingston, $3,000, Isaac Miller, Abraham Miller, Michael Stein, Brooklyn; Paladin Pictures' Corporation, $20,000, A. C. Novotny, New York; Norman J. Sennett, Weehawken, N. J.; William T. Wilson, Rutherford, N. J.; Pacific Film Exchange, $10,000, Henry Huber, Morris Perlman, Max Levinthal, New York; The Caravan, Inc., $25,000, L. M. Hart, P. H. Diamond, Eman Diamond, New York.

Empress Brightens Up with Newman Frames

The Frankel Amusement Company has purchased the Empress Theatre, one of the two burlesque houses in Cincinnati, and announcement has been made of a complete charge in the house policy.



CINEMA DES BAMBOUS, PAPEETE, TAHITI

Above, the house front. Below, at left, the stage and screen; at right, the projection room and gallery. Note the ventilating openings along the eaves

Beginning Saturday, January 28, continuous vaudeville and first-run pictures was featured at admission prices of ten and twenty cents.

The Empress has been renovated inside and out. Newman brass frames have been selected and a complete set of unit (side-wall) frames, 3-sheets and photo cabinets has been installed.

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"Lighting for Temperament" Is the Newest Wrinkle in Cinematography

LIGHTING for motion picture photography has just entered the third and greatest era of its history—an era destined to produce motion pictures of superlative artistry, both dramatically and photographically."

So says Alvin Wyckoff, director of photography at the Lasky studio, and special cinematographer for Cecil B. DeMille productions.

"In the early days of the motion picture industry, sunlight was the sole means of lighting," Mr. Wyckoff points out. "We call that era the commercial period in the history of lighting. Lighting effects as we know them today were unthought of. Straight, flat photography unrelieved by highlight or shadow was the invariable rule.

"Contrary to popular opinion the coming of artificial light did not mark the beginning of the second era of screen illumination. We had made successful experiments with sunlight before the spot lights and other artificial lights became general. In one instance we cut a hole in the overhead diffuser—a canvas covering—and then waited until the sun reached a spot directly overhead in order to get the effect of light pouring down from a suspended lamp.

Continuity Era

"But it required a full equipment of artificial lighting apparatus to make possible the experiments of the second era. This period is known in cinematographic circles as the 'continuity lighting era.' During this period the photographer established a source of light in each stage setting and photographed all subsequent scenes in relation to that light source. To illustrate: A window was selected as the light source. Most of the light in that particular room was thrown into it through that window or from that direction. In this way light and shadow effects that were highly realistic were achieved.

"'Continuity lighting' is still in favor with many cameramen. But it has been superseded by what I believe is destined to be an infinitely more artistic system of lighting.

"For lack of a better term we call this system 'lighting for temperament.' Instead of following the old continuity of lighting, we now light each scene for its emotional tempo rather than for any mechanical reason.

"Thus, if there are two scenes being played simultaneously in one room, we light each scene for itself. One may be a love scene; the other a close-up of jealous lover. Far greater dramatic effect can be achieved if each is given the kind of lighting that emphasizes the dramatic atmosphere of the scene.

"Cinematography's first mission is to convey to the spectator the ideas and emotions which the scenario writer and the director are striving to project. This can best be accomplished by lighting each scene for its own particular dramatic tempo.

"We first attempted this style of lighting in photographing 'The Affairs of Anatol.' However, that was largely experimental. In the subsequent production of 'Fool's Paradise' and still more recently 'Saturday Night'—both Cecil B. DeMille-Paramount pictures—we gave the new system full rein. And the results amply justify our faith.

"Motion picture photography has entered upon a new era, thanks to this revolution in lighting. But it is a revolution that will add tremendously to the dramatic quality of future motion pictures."

The 800-Seat Liberty Uses Two Simplexes

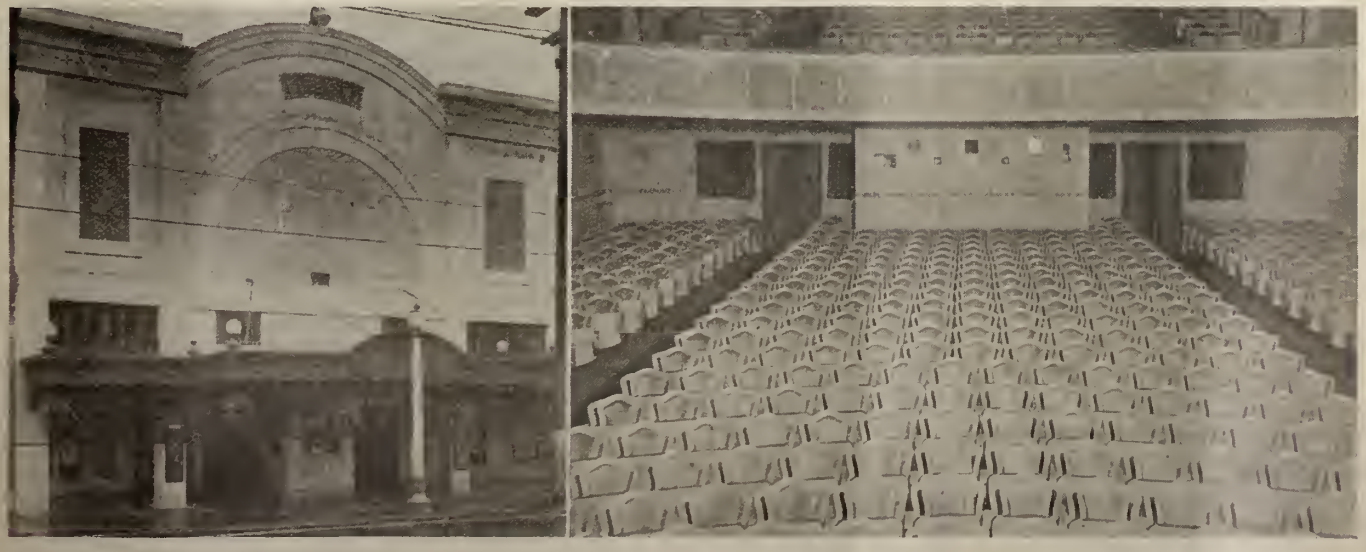
THE accompanying illustrations show the Liberty Theatre, of Lewistown, Idaho, one of the finest houses in the northern part of that state.

The theatre has a seating capacity of eight hundred, distributed over the main floor and in the gallery.

As will be noted, the projection arrangements are particularly good, the projection room being located at the rear of the main floor and immediately under the front of the gallery. This position greatly reduces the angle of projection and also permits easy passage of the projectionist to and from his quarters.

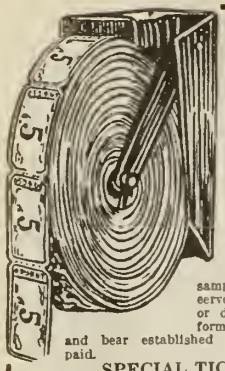
The projection room equipment consists of two Simplex projectors, a transverter and a special stereopticon, which, together with the screen, chairs and lighting fixtures, were furnished by the Western Theatre Supply Company, of Seattle, whose projection engineer superintended the house construction, working in conjunction with the architect.

As shown by the exterior view, the house front is simple and artistic. The marquee is so arranged as to afford real shelter to those waiting to purchase tickets, and the poster frames are so placed as to attract the maximum of attention to passers-by, without detracting from the artistic appearance of the house front.



LIBERTY THEATRE, LEWISTOWN, IDAHO

Showing the artistic house front and the admirably located projection room



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220 Union Ave. Memphis, Tenn.

Paramount Plans New Laboratory with a Weekly Capacity of 1,500,000 Feet

PLANS for the largest film laboratory of any single producing corporation are taking preliminary form in the hands of Frank E. Garbutt, newly appointed special technical advisor to the production department, Famous Players-Lasky Corporation. The laboratory will be built at the Lasky studio and will have a forty-eight hour week capacity of 1,500,000 feet of film.

The present Lasky laboratory produces but 600,000 feet which with 350,000 feet from the Wilshire-Paramount studio laboratory gives a total of 600,000 feet less than the potentialities of the immense new plant.

Mr. Garbutt leaves in a few days for New York. While there he will confer with Frank Neyer, head of the Long Island Famous Players-Lasky laboratory, and other technical executives. Further valuable information will be gained from a special trip to the great Eastman film-making plant at Rochester, N. Y.

Upon his return to Hollywood Mr. Garbutt will formulate his final plans for the laboratory which will be built under his supervision.

Every New Device

"Every possible new device for the production of perfect positive prints will be installed," states Mr. Garbutt. "There will be special air filters, a special machine shop for the quick repair of the fine printing instruments and the fabrication of several new inventions with which we expect to produce some new effects which will be exclusive to Paramount pictures."

Mr. Garbutt has not yet decided what portion of the old Lasky laboratory will be retained in the new plans. Construction of the new plant is expected to start early in spring.

The new special technical advisor assumes his duties following an experience of eight years in the motion picture business. Most recently he was studio manager of the Realart, now Wilshire-Paramount studio. He rose to this position following long training in every branch of film production. He was for months actually in the laboratory, doing the work of various sub-divisions, following which he studied motion photography, becoming an expert cameraman. Among the productions he has to his credit as a cinematographer is "Huckleberry Finn," Paramount's great classic of boy life, which William D. Taylor directed.

Recent Organizations

DOVER, DEL.—Leograph Producing Company has been organized with $1,000,000 capital to produce moving pictures.

DOVER, DEL.—Players' and Patrons' Associated, Inc., has been organized with $300,000 capital to conduct places of amusement.

WILMINGTON, DEL.—International Motion Picture Company, Inc., has been organized with $100,000 capital to manufacture moving picture machines, etc.

WILMINGTON, DEL.—United Cinema Company has been organized with $2,000,000 capital to produce and deal in moving pictures.

WILMINGTON, DEL.—Mister Antonio Pictures Corporation has been organized with $1,000,000 capital to produce moving pictures, manufacture machines, etc.

ATLANTIC CITY, N. J.—Atlantic City Amusement Company has been organized to erect and operate large theatre here. George D. Sutton, manager, Wood's Theatre, is president.

HOBOKEN, N. J.—Esanel Theatre Company, 106 First street, has been organized with $100,00 capital to conduct theatres, etc.

SYRACUSE, N. Y.—Dawn Film Corporation has been organized with $300,000 capital by F. Brereton.

CHARLESTON, W. VA.—Eureka Amusement Company has been organized with $150,000 capital by Charles M. Hesaer, B. N. Heater and others.

MILWAUKEE, WIS.—Silver City Amusement Company has been organized with $5,000 capital by John and Morris Chernin, David B. Kwasser.

MILWAUKEE, WIS.—Midland Theatre Company has been organized with $5,000 capital by Stuart R. Walker, Edward O. Orth, Raymond P. Seamann.

WILMINGTON, DEL.—Motion Picture Exchange Construction Corporation has been organized with $150,000 capital to operate and maintain moving picture film exchanges, etc.

WILMINGTON, DEL.—Visugraphic Pictures, Inc., has been organized with $5,100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Federal Film Service, Inc., has been organized with $100,000 capital to produce moving pictures.

WILMINGTON, DEL.—Artex Pictures' Corporation has been organized with $1,000,000 capital to produce moving pictures, handle cameras, projecting machines, etc.

WASHINGTON, D. C.—Washington Auditorium Association has been organized with $3,000,000 capital under laws of Delaware to conduct places of amusement.

VALDOSTA, GA.—United Amusement Company has been organized to erect theatre here. Address R. Joseph Tindell.

CHICAGO, ILL.—Lawndale Theatre Company, room 1305, 10 South La Salle street, has been organized by H. E. Scanlan, M. Viner, Alfred Beck.

PANA, ILL.—Tanner Amusement Company, 115 South Locust street, has been organized with $20,000 capital by Louis W. Lohr, Walter A. Amling, Lena Tanner.

LOUISVILLE, KY.—Lafayette Amusement Company has been organized with $250,000 capital.

DETROIT, MICH.—Harmony Theatre Company has increased its capital from $150,000 to $250,000.

LONG BRANCH, N. J.—Ocean Pier & Amusement Corporation has been organized with $500,000 capital to operate amusement enterprises.

NEWARK, N. J.—Playhouse Amusement Company, 802-10 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—Criterion Amusement Company, 802-10 Broad street, has been organized with $100,000 capital to conduct amusement enterprises.

NEWARK, N. J.—East Orange Amusement Company has been organized with $250,000 capital.

DAYTON, O.—Screen-Art Pictures' Company has been organized with $10,000 capital by Fred A. Carrier, Harry B. Paschall, Glen R. Carrier and others.

NIXON, TEX.—J. M. Ware, Richards, has purchased Queen Theatre. Extensive improvements are planned.

Changes in Management

PHILADELPHIA, PA.—I. Brody has purchased moving picture theatre at 1616-18 Orthodox street, subject to mortgages of $18,000. Lot is 44 feet by irregular.

PHILADELPHIA, PA.—B. Rathner has taken over three-story moving picture theatre at 719-21 Dickinson street.

PHILADELPHIA, PA.—W. H. Elfreth has conveyed moving picture theatre at 1526-28 West Cumberland street, southwest corner Sydenham, 35.10 by 88 feet, to Marquette Company. Property is assessed at $16,500.

PITTSBURGH, PA.—Fred D. and Maurice E. Felt, managers of the new Aldine Theatre, Chestnut street at Nineteenth, Philadelphia,

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PROJECTIONIST, 15 years' experience; now closing with one of largest productions on road, reason for this ad. Run any make machine. Come on one week's notice.

MANAGER OR ASSISTANT'S position wanted. Pictures and vaudeville experience. Active; a business-getter; executive ability. Education: two years college. Best of references. Still working. Address Box 248, Moving Picture World, New York.

FIRST-CLASS MANAGER, now in charge of four houses in New England city, desires to make change. Experienced in booking big-time vaudeville, feature picture exploitation, and as manager and press agent in legitimate, vaudeville and pictures. Capable of creating all advertising and publicity for picture or show. Has also organized, routed and handled eleven companies simultaneously of one of most successful feature pictures ever put out as road show. Thirty-three years of age; married; implicity honest; an untiring worker, and a real showman who knows every angle of the game. The firm I am seeking to connect with wants a real showman who can lay out and run show, write an ad or notice, build up an organization to run theatre like clockwork, and is willing to pay for the brains and ability that can produce results. Address "Showman," Moving Picture World, New York City.

A-1 ORCHESTRA LEADER of many years' experience. Competent, reliable; expert picture scoring; staging prologues; original ideas. Own large library. Only exclusive theatre considered. Address A. C. F., Moving Picture World, New York City.

PROJECTIONIST—Fourteen years' experience, desires employment, proficient in Optics, electricity and repairing. Write or wire. F. C. Shivers, Lexington, Neb.

ELECTRICIAN, OPERATOR, MECHANIC—Age 30, 12 years' experience. A. C. or D. C. Powers Simplex, etc. References. $25 offered anyone giving particulars of suitable position. Will Green, 54 New Street, Burton-on-Trent, England.

ORGANIST—Exceptional education and theatre experience desires change. Immense library; accurate synchronization, thoroughly reliable. Only high-class theatre be considered. Box 246, Moving Picture World, New York.

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WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

THEATRES WANTED

WANTED TO LEASE OR BUY a fully equipped and going moving picture theatre, preferably in central Pennsylvania, but will consider any other section. Must stand investigation. Give full data in first letter. Box 247, Moving Picture World, New York City.

WANTED TO LEASE—Moving picture theatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FOR SALE—Two Simplex regular types, slightly used, $250 each; A. C. motors; Phillips, 1639 Chapel Street, New Haven, Conn.

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FOR SALE—STYLE U WURLITZER; used only 9 months; cost, $4,200. Will sacrifice, including $500 worth of music, for $2,200. Landale Theatre, Carlinville, Ill.

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TAXIPHOTE OUTFIT; almost new. Will sell for $175; worth $325. Simon, 588 Fifth Avenue, New York City.

---

have taken possession of the Shubert Theatre in this city, where they will suprvise and produce popular-priced programs of moving pictures and vaudeville. Name will be changed from the Shubert to the Aldine.

CORSICANA, TEXAS—Musselman Theatre interest, which recently purchased Grand Theatre, has appointed Walter Hays as manager.

CHIPPEWA FALLS, WIS.—Eau Claire Theatre Company has acquired the business of Chippewa Theatre Company, including leases on Rex, Empire and Palace Theatres.

OSHKOSH, WIS. — Saxe Amusement Enterprises, Milwaukee, has taken possession of Grand Opera House, Orpheum and Majestic Theatres. Address William E. Mick, general manager.

Picture Theatres Projected

LEWISVILLE, ARK.—J. J. Upchurch has opened moving picture theatre.

HEYWARD, CALIF.—Odd Fellows propose to erect theatre, store and lodge building, to cost $50,000. Address Hans Henningson, building committee.

LOS ANGLES, CALIF.—Preview Theatre is name of proposed moving picture house to be erected here.

HARTFORD, CONN.—Park Street Investment Company will erect three-story theatre and business block, 80 by 45 feet, at Park and Broad streets, to cost $125,000.

STAMFORD, CONN.—Jardin Company, 507 Fifth avenue, New York, has contract to erect two-story theatre, store and office building at Rippowan square and South street for Cordon & Murster, to cost $150,000.

ELGIN, ILL.—Jacob Samson, 398 Park street, will erect two-story brick moving picture theatre, to cost $40,000.

MOUNDS, ILL.—J. J. Blum will erect theatre and store building. Lessees, Rogers & McFarling, Cairo, theatre operators.

RUSHVILLE, IND.—Mike Cassorsis, care Minerva Candy Kitchen, will convert apartment building on East Third street into two-story moving picture theatre.

WICHITA, KANS.—B. H. Miller, 124 North Emporia avenue, has plans by S. V. Voigt, 610 Fourth National Bank Building, for two-story brick and hollow-tile theatre and apartment building, 50 by 140 feet, to be erected at First and North Emporia avenues, to cost $25,000.

LOUISVILLE, KY.—Plathoff & Bush, 123 West Liberty street, have contract to erect three-story theatre and office building on south side East Main street, between Lafayette Hotel and Moise Building for Lafayette Amusement Company, to cost $200,000.

SOMERSET, KY.—T. J. Jasper has plans by George L. Elliott for one-story brick and stone-trim moving picture theatre, store and lodge building, 57 by 118 feet, to cost about $20,000.

BRUNSWICK, MD.—Brunswick Amusement Company, care Robert E. Cutbecker, will erect one-story brick moving picture theatre, to cost $50,000.

CATONSVILLE, MD.—Owner, care H. C. Andreal, 48 Meller avenue, has plans by Walter M. Gieski, 65 Gunther Building, Baltimore, for alterations to one-story brick theatre, to cost $30,000.

BOSTON, MASS.—Harry Freedman, 37 Charlotte street, Dorchester district, has plans by J. Allen Tuck, 34 School street, for brick and art-stone moving picture theatre and store building to be erected at Blue Hill avenue, Devon and Stanwood streets, to cost $200,000.

HAMTRAMCK, MICH.—Charles M. Ross, 858 Penobscot Building, has contract to erect two-story theatre, store and office building, 154 by 100 feet, at Joseph, Campau and Trowbridge avenues for Martha Theatre Corporation, Detroit, to cost $100,000.

MINNEAPOLIS, MINN. — Blue Mouse Theatre Company, 711 Hennepin avenue, plans to erect new building, to cost $500,000. Address William A. Sobelman, manager.

OMAHA, NEB.—Home Builders have contract to erect two-story theatre, store and office building, 60 by 150 feet, at 360 South Twenty-fourth street, for J. Murphy, to cost $70,000.

BROOKLYN, N. Y.—Russell Theatre Company, 279 Broadway, has plans by Charles B. Meyers, 31 Union Square, New York, for two-story brick theatre and restaurant building, 75 by 100 feet, to be erected at southeast corner Griggs avenue and Russell street, to cost $30,000.

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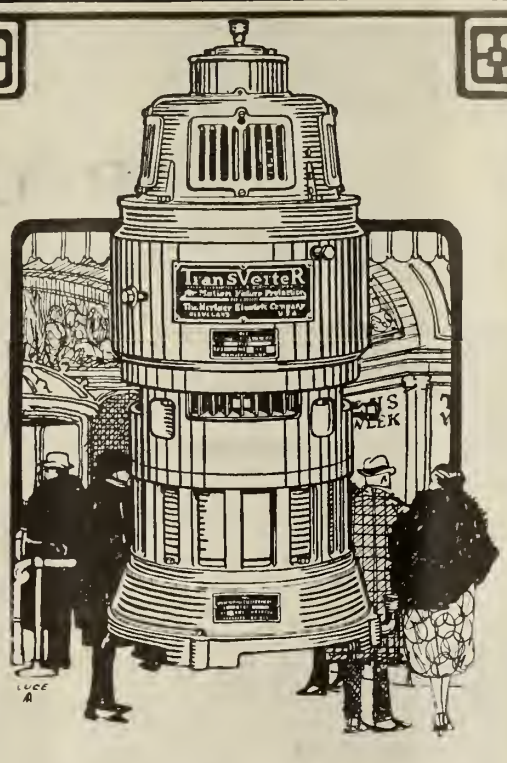

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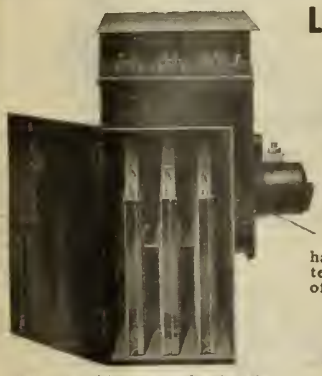

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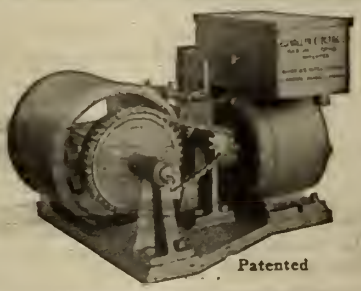

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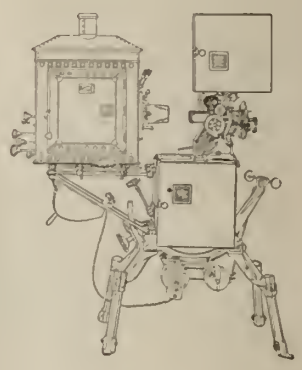
THE FOUR HORSEMEN OF THE APOCALYPSE

DISTRIBUTORS OF NAZIMOVA PRODUCTIONS



San Francisco July 20 1921

Mr.Tex Combs,Mgr.
Theatre Equipment Supply Co.
Distributers Nicholas Power Cameragraphs,
134 Golden Gate Ave.
San Francisco,Cal.

Dear Sir;-

It affords me great pleasure to testify to the sterling merits of the Powers Cameragraph,which,as a manager of "The Four Horsemen of the Apocalypse",I have thoroughly tested.

In each of the cities where I have put on this big Rex Ingram-Metro picture, I have had installed two Powers 6-B Type E latest model Cameragraphs,duplicating those used during the long run of the "Four Horsemen"in New York City,and can vouch for their strength and beauty of construction,the ease with which they may be taken apart and reassembled,and the remarkable excellence of their projection. It is really a wonderful machine.

Please permit me to thank you for the cordial co-operation afforded by your office in installing the show at the Curran Theatre in San Francisco,and the personal and untiring interest you and your associates have taken in the success of the engagement here.

Very Truly Yours Willard D. Coxey

Representative
Four Horsemen Exhibiting Corporation

Goes With

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

In This Issue The New Special Rotogravure Section

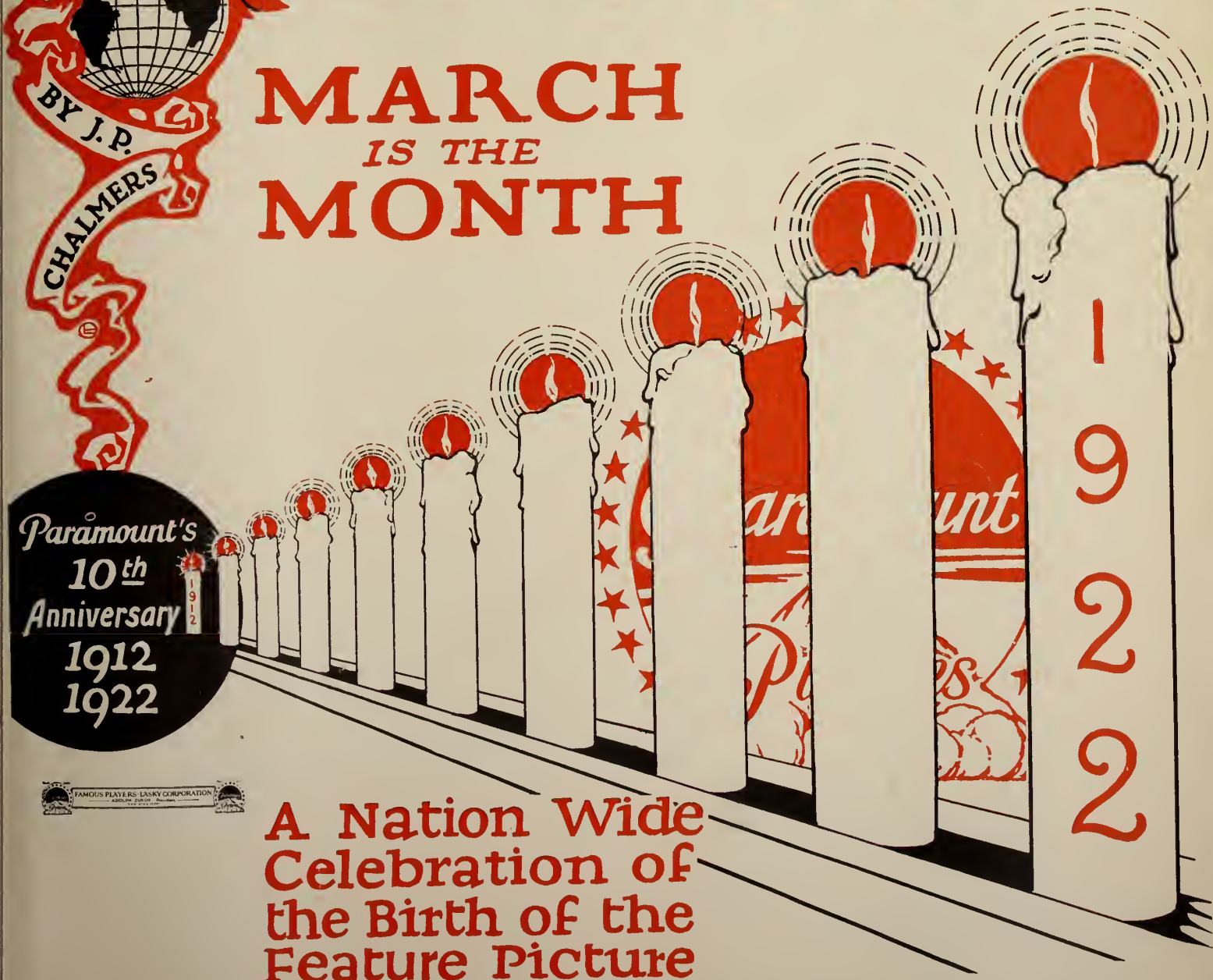
MOVING PICTURE World

CALIFORNIA STATE

FOUNDED IN 1907 BY J. P. CHALMERS

MARCH IS THE MONTH

Paramount's 10th Anniversary 1912 1922



FAMOUS PLAYERS-LASKY CORPORATION

A Nation Wide Celebration of the Birth of the Feature Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54 No. 7 FEBRUARY 18, 1922 Price 25 Cents

Practical Motion Picture Projection
Really Began With the Carbon Arc

Notice

Packages of Columbia Projector Carbons are now dressed with new attractive labels. as shown on this page. Until the market is cleared of all the former label packages, however. you may not receive the new label package. The same high grade carbons are found in both packages

End View

This shows the ease and simplicity of stocking the new label packages

Every advance in motion picture projection has been largely dependent on *Columbia Projector Carbons.*

Moreover, science and the practical experience of moving picture men have proved conclusively that no other light source can take the place of Columbia Projector Carbons and produce a screen illumination so *brilliant,* so *devoid of eye fatigue,* so *flexible,* so *safe,* and so *satisfactory* to both audience and projectionist.

In the wake of every leading commodity there are substitutes to be found. Invariably, substitutions are costly. Especially is this true in the projector field. Remember that with Columbia Projector Carbons you get a known product of uniform quality—more light for your money—sharper and steadier pictures—a standard article for standard equipment.

The test of time tells. Comparison—visual proof—substantiates Columbia leadership.

NATIONAL CARBON COMPANY, Inc.
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THE Pyramid Plan finances each production through the sale of Pyramid profit sharing Syndicate Units. One thousand units, each of $100 par value are issued to make a $100,000 production. Every dollar received by Pyramid Pictures, Inc., from the sale of these units is used for **actual production expenses** and for the making of positive prints. **Not one cent of this money is used for office overhead or officers' salaries.**

THE Pyramid Plan provides that the first money received from rentals after distributing charges shall be returned to the unit holders until they have been repaid thru total investment before Pyramid Pictures, Inc., receives a cent. After the investors have received the return of their money, the plan provides that Pyramid Pictures, Inc., shall receive 50% of the profits for management, and that the investors receive the other 50% of the profit for the use of their money.

THE Pyramid Plan also provides that the unit holders have a first lien on the negative and positive prints under a trusteeship until they have received the return of their total investment, dollar for dollar.

THE Pyramid Plan insures the producer against **banker** control of his business. It opens the way to exhibitors who want to foster a greater **independent** output of **good pictures.** It provides exhibitors with the means of sharing in the legitimate production profits assured by experienced honest management, employing good directors, selecting good stories, casting recognized picture players and making **good pictures on a safe and sane basis.**

PYRAMID'S management is tried and proven. **The Pyramid Plan** is a demonstrated success. **Pyramid Productions** of the future will be largely **exhibitor financed.**

PYRAMID'S Distribution will be handled by the American Releasing Corporation at a straight thirty per cent. cost, affording what we believe to be not only the cheapest but also the best distribution of good pictures in America today.

FURTHER information regarding **The Pyramid Plan** and forthcoming productions will be sent upon request to Smallwood & Co., Inc., sole fiscal agents, 150 West 34th St., New York City.

PYRAMID PICTURES, INC.

TRADE MARK
PYRAMID PICTURES INC

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Arrow Photoplays Co., Denver, Salt Lake and Seattle, says: "We Want Every Eddie Lyons Comedy Produced. He's a Real Star." *I Should Say He Is!*

W. E. Shallenberger

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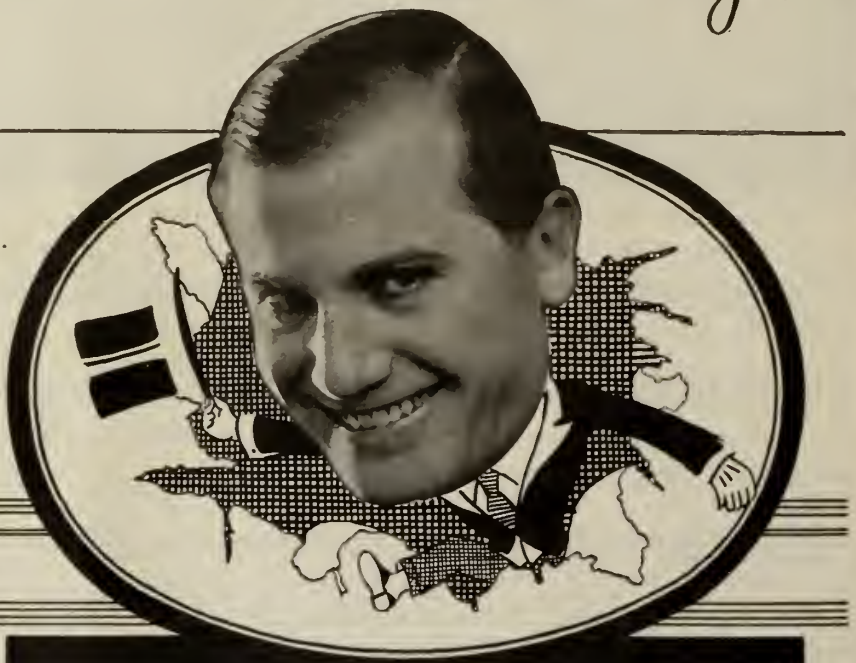
INDEPENDENT



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Tom Brannon, Charlotte and Atlanta, writes: "You've Rung the Bell. The Arrow Comedy Franchise Is Exactly Right." It Must Be, *So Many People Say So!*

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52 comedy franchise

ONE A WEEK-

Arrow offers a Year's Booking of Famous Stars in 4 Brands of Comedies

Speed Comedies
Broadway Comedies
Cruely-Wed Comedies
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Sold to
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Have You Booked the Arrow Comedy Franchise for Your Theatre?

Be Quick. Franchises are Selling Fast. Write Today—or Better Yet—WIRE! Your Leading Independent Exchange Has Them.

Here Is Opportunity for a Solid Year.

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William Fox presents Pearl White in

The BROADWAY PEACOCK

It lifts the curtain on New York's midnight playground

Read this from —

The New York Times

SUNDAY, FEBRUARY 5, 1922

NIGHT LIFE on the Great White Way has entered into a new phase of all-night revelries. The débutante flapper and the famous hostess are with us. In one of the "clubs" on a recent evening a woman leader of Fifth Avenue's social life sat at one table; at a neighboring table sat a noted stage beauty whose name was figuring in the divorce courts. That is the keynote of the Broadway season.

"It used to be known as "slumming." Now it is a mere casual routine matter of inquiring at 3 A. M., Where le's spend the ev ning? ... ross fro... aven...

A story of millionaire jazz-hounds, gold diggers & notorious night clubs

STORY BY JULIA TOLSVA
DIRECTED BY CHARLES J. BRABIN
WHO MADE
WHILE NEW YORK SLEEPS

URBAN POPULAR CLASSICS

"The Four Seasons"

The 4-reel nature classic playing in the finest theatres and winning the hearty endorsement of such Exhibitors as Sid Grauman, Hugo Riesenfeld, C. E. Whitehurst, the Stanley Company, etc.

Produced by Raymond L. Ditmars. Edited under the personal direction of Charles Urban.

"The Great Authors"

The series of twelve 1-reel subjects built on the lives and works of twelve famous American authors. Each is a wonderfully entertaining little drama. They are highly recommended by Joseph Plunkett.

Produced by James A. Fitzpatrick. Edited under the personal direction of Charles Urban.

Booking Now Through Hodkinson Exchanges

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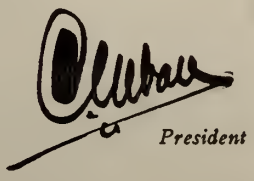


New York City

LEWIS J. SELZNICK
presents

CONWAY TEARLE

IN

"A Wide Open Town"

by EARLE MITCHELL
Scenario by EDWARD J. MONTAGNE
personally staged by
RALPH INCE

"Literary Bill" was a bear when it came to a deck of cards, but when he tried to play the game of hearts he got a bad deal. But Bill drew to his hand and called all bets and he won the prize pot of his gambling career.

An action picture full of adventure thrills and romance. The story of a gentleman gambler entertainingly told, beautifully staged and realistically enacted.

Released as one of the CONWAY TEARLE Star Series.

SELZNICK
REG U.S. PAT. OFF.
PICTURES

Be quick! And you can get in on the big show week now! Play a solid week of First Nationals and put yourself on the map for a year

Announcement!

MACK SENNETT'S

latest two-reel comedy, announced as "The Blockhead," will be released under the title of

"The Duck Hunter"

Mr. Sennett is now making a new series of two-reel fun-makers, distributed through Associated First National Pictures, Inc., which are worthy of feature place on any program. He's making better comedies every day. We've seen the first three of the series, and we know. Besides "The Duck Hunter," there's

"Be Reasonable"
and "By Heck"

with Billy Bevan
and Mildred June
Directed by Roy Del Ruth

Released on the Open Market
Available to All Exhibitors

Two Reelers That Are as Good as Five

YOU BET I'M COMIN'! WITH THE BIG SHOW

You Franchise Holders Strengthen Your Local Standing by Driving Home the Fact that Your Franchise Gives You ABSOLUTE OWNERSHIP in Your Community of a Steady Supply of the Finest Pictures From the Greatest Stars.

A Solid Week of First National Will Do It.

HERE'S A FEW TO PICK FROM:

Thomas H. Ince's

American Drama of today

"HAIL THE WOMAN"

By C. Gardner Sullivan

A picture that exhibitors who have played it hail as one of the big money makers of the year.

Directed by John Griffith Wray and photographed by Henry Sharp. Supervision of Thomas H. Ince. *Released on the open market.*

King Vidor

Presents

"LOVE NEVER DIES"

A sure fire audience picture, with thrills and heart throbs. It'll bring 'em in and they'll like it!

From the book "The Cottage of Delight" by Will N. Harben. Directed and adapted by King Vidor and featuring Lloyd Hughes and Madge Bellamy. *Released on the open market.*

H. O. Davis

Presents

"THE SILENT CALL"

A picture of which Heywood Brown, in the New York "World," says: "We have seen no photoplay as beautiful or as vivid and live in action."

From Hal G. Evarts' story, "The Cross Pull," in the Saturday Evening Post. *Released on the open market.*

A Laurence Trimble-Jane Murfin Production

Hobart Bosworth

in a powerful drama

"THE SEA LION"

By Emilie Johnson

The Film Daily calls this the greatest sea picture of the year. Full of Romance and thrills.

Scenario by Joseph Franklin Poland; directed by Rowland V. Lee, and photographed by J. O. Taylor. *Released on the open market.*

You'll Have to Look Over Our Full

ARTHUR JAMES
Editor-in-Chief

MOVING PICTURE
World

FEBRUARY 18
1 9 2 2

The Lessons of Adversity

A MAN of many misfortunes said to his friend, "It must be that I am intended to fill a great place in the world, because I am being given an extra training in the school of adversity. When my day comes I shall view all things calmly and with neither resentment nor distress."

If this philosopher were to look upon the moving picture business of today with its misfortunes of censorship, of undeserved scandal, of unmerited notoriety for the many, through the tragedies that have stalked into the lives of the few, of the calamities like the sad misfortune in the theatre in Washington, he would be forced to believe that the screen is intended for great things in the world, greater things than have been dreamed of by the ablest brains who now have to do with it; greater opportunities, greater responsibilities, nobler, finer achievement in behalf of the human family.

Our troubles have grown to proportions that none save a great vitality could withstand. The Arbuckle case was laid, not at the doors of individuals but at the door of the industry, and the public, with its thoughtlessness turned to account by a sensational press, pictured our business as a ceaseless series of orgies and private riots, in which we swam in vats of bootleg liquor at every sundown and contrived new debaucheries to greet each dawn.

The Taylor tragedy was not the murder of an individual but, if the newspapers are to be credited, an out-cropping of the wild, hectic, dissolute, drug crazed seething that is the secret but usual life we all of us live day by day and night by night in the dishevelled, disordered phantasmagoria that beggars fiction and challenges the abysses of human imagination.

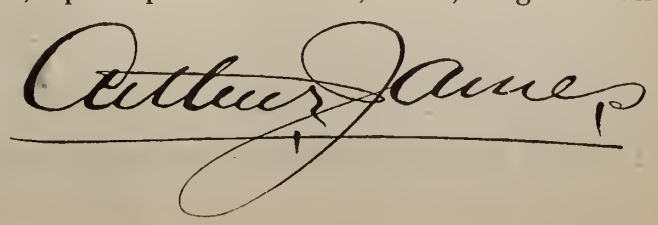
We of the pictures know how wrong this is, how unfair, how utterly, almost insanely untruthful it is, and there have been evidences of a feeling of despair akin to the sensations of helplessness which come to a man crowded toward the precipice in an ugly dream, powerless to stay himself, catching at grasses to give him respite, and striving to cry out "Stop! Stop!" yet inarticulate and heading hopelessly toward the plunge into nothingness.

Sensations die out in a fortnight, but new sensations give them life.

Our way back into the sunshine of clean public opinion must be a slower but still a surer progress. We have the truth, we have decency, we have an overwhelming preponderance of right living upon our side. We are associated with the noblest creation of man, despite all our adversities.

With fortitude we endure and our gain will be the philosophy with which we will confound our traducers and in the determination to go on until we are recognized not merely as a great business and a great and developing art, but as the world's most useful influence for the service of mankind.

The new watchword of the Motion Picture Theatre Owners is almost our inspiration and it comes at a time when it is of the greatest usefulness—"For the Good of All"! "For the Good of All"! Let it be repeated until it has burned its way into the consciousness not only of the industry but of the world. A rallying cry, a message, a proclamation, a principle—an answer, a star, a signal in an Egypt of adversity.



High Spots in the Week's News

THE Famous Players Canadian Corporation takes over Allen Theatres, Ltd., thus acquiring about fifty picture houses in Canada. The action has been approved by the directors of both corporations and now only requires the ratification of the respective shareholders. The amount involved is said to be less than $5,000,000. The Allens will continue to conduct their exchange business.

Why projection photographs are the last pictures that come in. This will be explained to you by E. T. Keyser in the equipment department in this issue of Moving Picture World. Read it and think about it.

Buz-z-z! A bite here and a nip there. Reminds you of Jersey mosquitoes, doesn't it? Just imagine the film industry as a perspiring person intent on his own business, his head encircled by ravenous mosquitoes. One of the insects would be an indigo gent determined on a consumptive Sunday, another would be a captious censor, another a self-styled reformer.

But what's this new cloud of mosquitoes on the horizon? Oh, bright minds at Washington. Some of the Solons want to compel exhibitors and exchanges, and, in fact, all business men, to insure their employes with a proposed "United States Employes' Compensation Commission." Another move by the Government to engage in private enterprise! Buz-z-z!

* * *

Patrick A. Powers has become financially interested in the R-C Pictures Corporation and its subsidiaries and is now managing director, President R. S. Cole announces. The company's sphere of operations will be enlarged. Mr. Powers is mapping out his campaign now.

* * *

'Member Sam? He was a colored boy who let many golden opportunities pass. Whenever he realized that another chance for fame, fortune or fun had slipped by, Sam used to say: "Lawsy, if I ain't gone and done it again!"

How many "Sams" are there among New York State exhibitors who, reading next week about what a gr-r-rand and glorious convention it was, will say: "If I ain't gone and done it again."

Last call! It opens Tuesday afternoon, February 14, and ends Thursday with a banquet. The ball is on Wednesday night. Will you be there?

* * *

Horrified by the Knickerbocker disaster, R. W. Bulkly, 57 years old and principal owner of the ill-fated Washington theatre, died on February 6 at Palm Beach. The news brought on an attack of heart disease.

* * *

The world, including the tiny organisms jazzing around in the seven seas, is astounded by the announcement of Joseph Levenson, New York's $7,500 censor extraordinary, that censorship is quite the proper thing these days.

* * *

And while we're on the subject, listen to this: The Birmingham, Ala., amusement inspector suppressed a poster of a famous painting because an ordinance prohibits nude figures on theatre advertising. Loving hands then "clothed" the figures with paint, but the poster was again ruled "out" because a second ordinance prohibits the showing of scenes not in a picture and the clothed dancers were no longer typical of the picture. Can you beat it?

* * *

Pathe distribution in Australia is taken over by Alec B. Hellmrich for three years. The product will be marketed on a co-operative basis.

* * *

Harry M. Warner told a good story last week when he addressed a high school gathering in New York, recalling the days when one of his four brothers and he ran their first picture house in Newcastle, Pa. It seems that chairs were at a premium, so they hit upon the plan of borrowing from the local undertaker, promising to return the chairs whenever needed. The undertaker called for them one evening during a performance, as he had a funeral scheduled, and the theatregoers had to stand during the remainder of the show. Mr. Warner spoke against censorship.

Wireless Grand Opera for Theatre Patrons

The Victory Theatre at Evansville, Ind., has contracted for the installation of a wireless telephone outfit in the auditorium.

There will be an amplifier by means of which patrons will be furnished with Chicago, Pittsburgh and New York grand opera via wireless.

Manager Rogers of the Rex Theatre, Corry, Pa., has a wireless receiving station in his theatre and entertains his patrons Sundays free of charge.

* * *

Of the 9,201 children enrolled in South Bend, Ind., schools, 7,547 of them attended picture houses in one week, an investigation discloses. The maximum amount spent by one pupil for pictures in one week was $3.75.

* * *

John Berger, doorman of the Strand in Muncie, Ind., who for years slept only four hours a night, is dead at the age of 68 years.

Bulletin

Pathe Exchange, Inc., through its special counsel, Frederick Coudert, with Lewis Innerarity, general counsel for Pathe, brought suit in the New York courts Thursday, February 9, against the New York Motion Picture Censorship Commission for interfering with their news reel.

The act complained of occurred some months ago and the censors had come to the conclusion that they were going to get away with it. Their first surprise came with the filing of this suit.

Censorship Is Debated Before Republicans

Rupert Hughes, Charles Urban, H. J. Shepard and Others Attack Menace Before Large Gathering

CENSORSHIP of moving pictures was discussed before some hundreds of men and women at the National Republican Club on Saturday, February 4, at the meeting presided over by Henry W. Taft, distinguished brother of the former president, and censorship had its own hard time. Rupert Hughes flayed it to ribbons, after Rufus Cole had spoken briefly and Mrs. Clinton B. Smith of the moving picture committee of the Federation of Women's Clubs had described the "Censorship in thirty-four states" (it exists in six) and the 17,000 picture theatres in New York State (there are not 1,700). Joseph Levenson insulted the intelligence of his auditors and the patrons of picture theatres in a long job protecting harangue and H. J. Shepard closed the session with an excellent speech of which more later.

Mr. Hughes followed Mrs. Smith, who laid great stress on the well-worn political wheeze of the female spellbinder's about her being a mother. Those present all having had mothers were willing to concede the point and leave their sacred memories out of the clap-trap of political speaking, but Mrs. Smith needed all her equipment for a background. She sat down vastly pleased with herself, safe in her petticoats.

Hughes Scores

Mr. Hughes confessed frankly that he had never been a mother but admitted that he had been a father, scoring completely when he said: "I am just as concerned about the youth of our country as any father or mother that lives, and if it were in my power would keep them all in purity and in sweetness from the cradle to the grave."

He pointed out that no one in the world did more harm than the man or woman who sought to keep another pure by coercion and force.

In demonstrating that censorship was not a cure he cited the turtle serum man who claimed he could cure cancer. Those who took it died of cancer just the same.

Old Bigotries

He recited the bigotries and the blindnesses which had retarded mankind; how in earlier days of New York, a Roman Catholic priest who sought to pray with prisoners had to go through the city disguised, how they whipped Baptists in Boston for teaching immersion as the right form of baptism, and how workmen in an upstate town were arrested for picking whortleberries on Sunday. Eloquently and with the charming frankness which adds so greatly to his powers as a speaker, he touched on a score of similar examples of the efforts of men to force others into thinking as they do and doing as they do. He asked if any one present felt himself purer or better for the censorship in New York and pointed out that censorship had brought no moral reformation in Pennsylvania.

Mr. Hughes was repeatedly applauded. A college professor who followed him had prepared a set speech which was given to the reporters present, but when Mr. Hughes had done, the professor made a new speech which omitted his typewritten suggestions of pictures for the young.

Mr. Charles Urban's speech on "The Regulation of Moving Pictures" was as follows:

Urban's Speech

"There has been a great deal of talk on this subject, much of which was not to the point. I have never subscribed to that very prevalent view which would have folks believe that the public demands smutty or vulgar pictures. I have been a producer of pictures for more than twenty-five years and I tell you that this is not true. The general public the world over does not demand smutty pictures; on the contrary, it wants the best there is. There is no such thing as a picture being too good for the public. The average taste is clean and it is good and it is wholesome; it is a grave error to say that the public does not appreciate what is artistically fine.

"If the contrary impression holds good, the fault is not the public's; the fault rests within the motion picture industry. It is being gradually corrected but it has not been eliminated. I mean this: many theatre managers in years gone by have underestimated the intelligence of their public. They have projected in their theatres the sort of pictures their own standards dictated, 'playing down' to the level of their understanding of the public taste. The public in consequence has been 'fed-up' on these dubious 'exhibits,' preferring the good to the vulgar. It has been a mighty difficult task to make the exhibitor understand this and only within

And Hammons Said to Us

WE'RE on the way back to prosperity; that is to say some of us are and all of us ought to be. There have been showmen ever since pictures began who didn't make money. Two theatres side by side or across the street from each other; one draws the crowds the other doesn't. Even at the flood tide of war prosperity in the theatres there were houses that starved to death. Pointing out the reasons for these things is part of a trade publication's business if in pointing them out the situation can be helped.

We encountered Earl Hammons, of Educational, the other evening. He just had been to a picture show. We talked.

"How's business?" asked we.

"Good," said Hammons, "and getting better. But what I saw tonight didn't cheer me. I saw another fellow losing money."

"On Broadway?"

"On Broadway. And it was because he was putting on a miserable show. I saw the spectators get up in twos and threes and fives and walk out on him. They were grumbling. I wanted to go also, but I thought I'd see it through. I did. It set me to thinking. With plenty of at least fair pictures in the market he was running an imported picture with a star who was good in one or two big ones, but absolutely awful in the cheap ones that followed. His business hadn't been so good so the manager thought he'd economize and put on a picture that was cheap as dirt (and about as valuable) and save money. What happened? Business still worse and it will take his house a good two weeks with good bills to come back."

"What's your idea?" said we, by way of having him tell some more.

"Just this," Hammons went on. "The only cure for bad business is a better show. If the economies are needed it would be better to fire the ushers and save there, save anywhere but not cut down the entertainment. That's as fatal as rat poison to cure a headache. Double features won't do it. More often they tire an audience. Still oftener they are two weak ones and two wrong ones won't make a right entertainment. It's the bright, quick moving really interesting things that bring 'em in. Rothafel knows. Other men know, but still others of them still don't seem to. It's largely due to short-sighted economy."

"This is worth printing," said we to Hammons.

"Well, if you think so, go ahead," said Hammons to us. A. J.

the last few years has the going been easier.

"You may believe that the condition is still regrettable, and maybe it is, but it is wonderfully better than it used to be. This is true because the managerial personnel of theatres has been greatly changed for the better and because the old time managers who remain have learned to know their public better. The most appreciated portion of the latter-day screen entertainment by the public consists of pictures of the world's happenings, travels and popular subjects. The progressive exhibitor responds to this demand by increasing the proportion of his program with this class of instructive picture.

"The finest example I can point to of the improvement is the recent step taken by the Motion Picture Theatre Owners of America to publish an official reel to be shown in their theatres every week. You will have an opportunity following this luncheon to judge of its character. It is the beginning of a movement to make every theatre an agency of education by this fascinating method. In my long association with the motion picture I know of no more constructive step.

"As to the regulation of motion pictures, I will not say that I am in favor of censorship. In the abstract I believe public patronage is the best form of censorship. But I do believe that as long as a certain type of producer makes and sells some of the films the theatre and the public is today plagued with, that some sort of supervision is necessary.

"To my mind, the most satisfactory form of supervision would be for the federal government to license the distributor; not licence each picture but license the distributor to do business. If a distributor sought to release an objectionable film, the government would then step in and revoke his license. With such a scheme in operation, objectionable films would very quickly disappear from the market because, with only limited distribution which the producer of salacious pictures might attempt by personal effort, it would never pay him to continue his nefarious practice.

"If the theatre persists in showing the obscene picture, apply the police laws which exist, as against indecent photographs, literature or stage plays.

"The question has been asked: 'How about the big producer who has his own distributing organization?' The rule today is that he does not produce the objectionable picture. If he does transgress, however, he should receive the same discouragement.

"Licensing the distributor offers the best solution of this vexing problem. No distributor would take a chance of losing his entire business for the possible profits of an objectionable picture. The result would be that the field would be wide-open for the really worth while pictures. And it would be a far more profitable field than any the industry has known to date."

H. J. Shepard, who read Mr. Urban's sentiments, was called upon by Mr. Taft and he spoke as follows:

"It is a privilege to be here today to participate in the dedication through the medium of motion pictures for the benefit of everybody, the most glorious principle ever conceived—'For the Good of All'—the golden rule.

"Reconstruction depends upon understanding. People must be guided, if not led, into better living, and to a better knowledge of right living, through an understanding of the principle that guides the destiny of the world—the principle of brotherly love, the golden rule.

"Much has been accomplished through the spoken and printed word to drive home the great truth and beauty of life's most earnest message, but print or speech have not proven sufficient.

"An added gift, a divine gift to the world, has been the motion picture. It speaks the universal language and provides the key to the better things of life, for the motion picture was created for the good of all.

"Beauties of nature, of art, wonders of science, the art of literature, communion with the philosophers, with writers, with thinkers—all things for the good of all which are the inheritance of all, stand revealed to all in the motion picture. And the Motion Picture Theatre Owners of America have taken the first step in the creation of a better understanding in dedicating the screens of the motion picture theatres of the country to the following principles which are issued under the adopted seal 'For the good of all':

" 'The Motion Picture Theatre Owners of America, commencing on this twenty-ninth day of October, in the year nineteen hundred and twenty-one, realizing the tremendous influence of motion pictures at this time for the re-establishment of the principle of right thinking among our people, dedicate ourselves to the following constructive plan:

" 'First: To encourage in every way possible the production of clean, wholesome and optimistic films.

" 'Second: To take an active interest in the public welfare and co-operate with our community civic and social forces, in helping to maintain a high moral standard.

" 'Third: To utilize our theatres and screens for the purpose of helping our boys and girls to become good citizens.

" 'And last: Appreciating that the very economic foundation of our existence is threatened and humbly desiring to do our part to the full measure in helping to re-establish a healthy condition throughout our country, we will recommend on our screens a possible solution of our present problems—the revivifying of the spirit of 'brotherly love' and the application in our everyday life of the principle of 'the golden rule.'

"Many producers are making a serious and sincere effort to produce only clean and wholesome pictures. I might mention 'The Miracle Man,' 'Over the Hill,' 'Humoresque,' 'Light in the Clearing,' 'Bible Stories,' 'Turn to the Right,' 'The Four Seasons,' 'The Old Nest,' 'The Foolish Age,' 'School Days,' 'Great Statesmen' and 'Great Authors,' 'Penrod' and others which indicate a tendency to lead in production work to better things along the pathway for the good of all.

"The cementing of friendship among all peoples can only be accomplished by bringing home to each individual in the universal way—the motion picture—a clear vision of the better things of life, and this way which is the only way by the motion picture will really lead us all toward the rainbow end of contentment, realizing as we progress along the pathway of successful endeavor, that we are really accomplishing the worth-while things for the good of all."

Mr. Shepard was warmly applauded and "closed the show" in a most satisfactory manner.

Internal Revenue Bureau Decrees Christie Must Pay $11,000 Taxes

(By wire to Moving Picture World)

Washington, D. C., Feb. 9,

THE Internal Revenue Bureau has decided that the Christie Comedies Company shall be required to pay the rental taxes totalling approximately $11,000 which were assessed against it for rental of films on state rights agreements during the period from the enactment of the law to January 1.

Attorneys for the company have announced they will immediately file a claim for refund and are now making arrangements for a conference with the bureau officials which will probably be held next week. The bureau is anxious that the case be settled as it will be used as a precedent for the assessing of similar taxes against a number of other companies. Further prompt action will be sought because under the present law the government will have to pay interest at 6 per cent. per annum on all cases where the government loses.

Attorneys for company believe that the law did not contemplate a tax on producers whose films were not directly exhibited by the producers of the state rights films, and will carry the matter to Commissioner Blair if necessary, in order to secure a decision to that effect.

New Bill Would Force Exhibitors and Exchanges to Insure Employes Through the National Government

THEATRE owners will be compelled to insure their musicians, projectionists, ushers, ticket sellers and collectors and all other employes, and the exchanges their office employes, inspectors, salesmen, shippers and all their other employes, if the bill favorably reported by the House Committee on the District of Columbia is enacted into a law.

This measure establishes a fund of $50,000 to pay initial losses, to be handled by the United States Employes' Compensation Commission. This commission would be empowered to promulgate rules and regulations for carrying out the provisions of the proposed law, including the fixing of premium rates. It will be compulsory upon all employers of labor, even of domestic servants, to insure their workers through the government. The securing of such protection through commercial companies would not be deemed to be compliance with the proposed law.

This legislation is being fought by the commercial companies and by the various civic and commercial organizations of Washington as another move on the part of the government to engage in private enterprise. The employers will be compelled to pay the premiums, and the workers will be entitled to compensation only when incapacitated while performing the duties of their employment. In other words, under the proposed legislation this government insurance would not be paid to any of the persons who were injured or killed in the recent theatre disaster in Washington.

A fight on the bill in the House of Representatives is promised by Representative Underhill of Massachusetts, who declares the measure to be socialistic as well as ineffective. He has prepared a substitute measure which he proposes to offer at the proper time. He sought to have his bill adopted by the committee, but failed by a vote of 8 to 4. He also failed in his attempt to have the working capital of the proposed government insurance agency increased from $50,000 to $200,000.

Representative Focht of Pennsylvania and Representative Millspaugh of Missouri are also opposed to the bill, and Representative Zihlman of Maryland attacked several of its provisions. They joined with Mr. Underhill in the endeavor to have his bill, instead of the Fitzgerald bill, recommended for passage by the House.

Pathe Distribution in Australia Taken Over by Alec B. Hellmrich; To Market on Co-operative Basis

ALEC B. HELLMRICH, of Sydney, Australia, has taken over the distribution of the entire product of Pathe in Australasia for a period of three years under an exclusive contract just arranged by Arthur Rousseau, export manager of Pathe Exchange, Inc.

The terms of the deal make it one of the biggest ever recorded in the foreign film field, and insures the Pathe product greater exploitation than it has ever before received in the Antipodes. The product will be marketed on a co-operative basis through an organization modeled along the lines of the Associated Exhibitors in this country.

Mr. Hellmrich is associated with some of Australia's most prominent film leaders, and already his organization has opened offices in Sydney, Melbourne and Brisbane. A branch exchange will be opened in Auckland, New Zealand, and others will follow soon after Mr. Hellmrich's return to Australia. He is leaving this week for Vancouver on his return journey. He has issued instructions that he is to receive as soon as possible prints of the new Pathe serial, "Hurricane Hutch," starring Charles Hutchison; "The Devil," "Without Benefit of Clergy," "The Riddle: Woman," "What Women Will Do," "The Killer," "The Sage Hen," "The Power Within" and other Pathe features.

Includes Short Subjects

The Hellmrich contract includes the entire Pathe short subject output, and according to Mr. Hellmrich, the short subject cannot help but become established in Australia as firmly as it is in this country, because of the exceptionally high entertainment value he found in these subjects.

Joseph, He Made It a Speech

JOSEPH LEVENSON, the now New York censor feller, made it a speech Saturday, and it was no doubt about it in his mind, now, these here, now, trade papers, y'understand, are a lotta low lifes. Instead of making it a suggestion how this here censor law should be made better and all without throwing the censors out of them there $7,500 jobs, they atchally wanna have the, now, law stopped altogether!

Can yah imagine?

And Joseph Levenson also made it a mean crack at his feller Republicaner, Mr. Will Hayes, for bein' chose fer head of the new industry, wich was like shaking a red rag at a bully.

And Joseph Levenson which was gonna drive that there bum Socialism outta bizness with the movink pitchers (which made outcries of "try and do it") now said it that Germany under Socialism was fer censorship of movink pitchers as well as free love and free speech and free press and all them other ridicalous things wich makes the now Socialism better as it was before he discovered all that.

Maybe.

And Joseph Levenson maybe he'll be fer Hiram Ford for President, when Hiram says it he likes censorship, wich we don't like anymore than we like Hiram Ford.

And Joseph Levenson said it also a lot about votes and proving what the low-life trade papers said it before that Joseph Levenson was a political feller in the day and night time always—yes a ward leader.

And every time Joseph Levenson he's the best friend movink pitchers got now, when he says it a speech for censorship the listeners know its a bum thing for the liberty.

BAXTER

Stanley Employes Form Beneficial Association

A big entertainment consisting of orchestral and vocal selections and high class vaudeville acts were featured during the inauguration of the Stanley Company of America Employees' Beneficial Association, at the Stanley Theatre, Tuesday January 31.

J. Mastbaum, president of the Stanley Company, took occasion to congratulate the employees of the company for the forethought in forming such an organization and said he was proud of the fact that he had been accorded the honor of being the first member.

Benefits will be bestowed in case of sickness, death or accidents.

Future of Motion Pictures Depends on Public's Attitude, Says Harry Warner

BEFORE a large audience of motion picture enthusiasts at the Washington Irving High School, New York, on February 2, Harry M. Warner, of Warner Brothers, expounded on the future of the industry. The lecture was given under the auspices of the Board of Education. Dr. Ernest L. Crandall, director of the Bureau of Visual Instruction, presided, and in introducing Mr. Warner he extolled the beauty and instructive power of motion pictures, citing the Warner production of Gus Edwards' "School Days," featuring Wesley Barry, as an example.

"In order to explain the future of motion pictures," said Mr. Warner, "it is necessary to know the past. At the outset I want to state that the motion picture is one of America's greatest constructive forces. No one can deny the increasing benefits derived from the screen. Today schools and colleges have taken up motion pictures seriously, and are teaching their scholars by the aid of the picture machine.

Undertaker Interrupted

"The rapid advance of motion pictures can be attributed to the fact that they serve as an encyclopedia to the illiterate and to those who have had very little schooling, like myself. I remember the days when my brother and I ran our first picture theatre in Newcastle, Pa. At that time we were confronted by the grave problem of seating our patrons. So my brother hit upon the idea of borrowing the chairs from the local undertaker, with the promise that in the event the undertaker needed the chairs he could have them at any time. The undertaker came one evening during the performance and demanded the chairs for a funeral, and the patrons had to stand up until the show was over.

"In those days we were also up against the problem of getting new pictures regularly. We received a comedy we had already played and sent it back for a new one, but the same comedy came back. We again ran that comedy, and the people came to see it.

"While I am not in favor of censorship the laws must be obeyed. And in carrying out the law I strongly recommend constructive censorship. By that I mean that no person or persons delegated to pass upon a motion picture for public consumption can deliberately cut out that part of the story essential to the whole. For instance, if a murder is committed there is a reason for that murder. In other words, to show the good side of life it is necessary to show the bad. And good always triumphs on the screen.

Public the Judge

"If the future of motion pictures can with reason be predicted, I venture the conviction that the masses and not the chosen few will make it the world's world's greatest medium of communication. The future of motion pictures depends entirely on mass approval. You who sit here tonight must be the judges. Cheap clap-trap melodrama, the sex-appealing story and the rough western subjects must be relegated to the scrap heap. If a picture is indecent the public conscience will rise up in protest and cause the police authorities to stop its exhibition. It is this fact that convinces me that you and others interested in motion pictures should be the judges, and not a few chosen political satellites."

Following Mr. Warner's address the audience was shown "School Days," produced by Harry Rapf and directed by William Nigh.

Boy Scouts to Meet Convention Throng; Chamber of Commerce Lends Helping Hand

AT a joint meeting Monday afternoon of the special committee of the Albany Chamber of Commerce and the members of the Albany Theatrical Managers' Association, many important matters were decided in connection with next week's New York State convention of exhibitors in Albany. Under the direction of George D. Elwell, president of the Boy Scout Council, the Boy Scouts of Albany will assist arriving exhibitors at the railroad station as well as at the Hotel Ten Eyck. A delegation of Boy Scouts will also be present at the State Armory on the night of the ball to assist in every possible way.

It was decided Monday afternoon that each star would be introduced by some member of the special committee from the Chamber of Commerce. For instance, Mae Murray, who has personally promised to attend the ball, will be announced from the balcony of the armory by Mr. Elwell, armed with a megaphone, and then escorted across the ballroom floor to a platform, where she will be introduced to the crowds by Charles M. Winchester, former president of the Chamber of Commerce and one of Albany's leading business citizens. The same procedure will be followed with every star, each member of the committee escorting some one star to the platform and introducing her or him to the crowd. This special committee from the Chamber of Commerce will also have the entertainment of all male stars as a part of its duty.

While there will be no seats reserved at the State Armory, about twenty boxes will be constructed along each side for the stars, the various committees, and certain individuals. The Albany club will also throw open its doors in entertaining and housing exhibitors. Automobiles will be provided by the Albany Chamber of Commerce for a sightseeing trip for all women attending the convention. The Albany Chamber of Commerce will also throw open its headquarters to exhibitors and others attending the convention.

O. H. Stacy has been named floor manager for the ball. A crowd of at least 5,000 persons is expected.

The General Electric Company, of Schenectady, will bring to the armory on the night of the ball electrical paraphernalia weighing close to five tons, and which will develop the 500,000,000 candlepower lights, capable of throwing a shaft of light twenty-five miles, and by which a picture can be taken at a distance of three miles. Under the personal direction of C. F. Bateholtz, of the General Electric Company, 400 feet of film will be taken of those attending the ball.

The special committee from the Chamber of Commerce will meet at the Hotel Ten Eyck next Tuesday noon, and will also be present in a body when the convention officially opens at 3 o'clock.

Mr. Winchester announced Monday afternoon that he would furnish the song books for the banquet on Thursday night, February 16. A song leader has been engaged for the occasion, as well as a jazz band of twenty pieces.

P. A. Powers Joins R-C

ARRANGEMENTS have been completed by the R-C Pictures Corporation by which Patrick A. Powers has become financially interested in the organization and its subsidiaries and will occupy the position of managing director, according to an announcement by R. S. Cole, president.

It is the intention of the corporation to immediately enlarge its sphere of operations and to arrange for a still larger plan of production and distribution than has already been announced.

Officials of the corporation declined to comment further upon the acquisition of Mr. Powers and what are his plans of development.

Mr. Powers said that he was busily engaged in mapping out his campaign and had nothing to say at the present time. He may make a statement next week.

Paramount Buys Out Allens in Canada, Paying $5,000,000 for Fifty Theatres

ON February 6 it was publicly stated at Montreal, Canada, that Allen Theatres, Ltd., owning and controlling about fifty picture houses throughout the Dominion, was being taken over by the Famous Players' Canadian Corporation. It was announced that the plan had been approved by the directors of both corporations and the absorption now requires only the ratification of the respective shareholders. This is the greatest theatrical merger in the history of Canada. The deal gives to Famous Players Canadian Corporation, including houses already operated by this corporation, a chain of about eighty modern and high class picture theatres in the Dominion.

The amount involved in the purchase, however, is said to be less than $5,000,000, and funds to cover a cheque for $1,250,000, to constitute the first payment on account, have been deposited in the bank. Only the Canadian theatre interests of the Allens are involved in the merger and a result of the absorption will be to eliminate the keen competition between Allen and Capitol Theatres, the latter having been erected by the Famous Players Canadian Corporation.

Started Fourteen Years Ago

The Allens who, with their father, Ben Allen, started in the picture business about fourteen years ago at Brantford, Ontario, when they opened the first of an extensive chain of store shows, will continue to conduct their exchange business, which includes the distribution of Goldwyn, Educational and other releases through the six offices of the Famous Players Film Service, Ltd., in Canada. They have also held sub-franchises for their respective Allen theatres in Eastern Canada, with the exception of Ottawa, for First National features, but it is understood that these franchises will pass with the theatres to Famous Players Canadian Corporation. The Allens, with W. P. Dewees of Vancouver, also control First National distribution in Western Canada, but this is not affected.

Famous Players Canadian Corporation was organized in Montreal about three years ago with Adolph Zukor of New York as president; George P. Bickel of Toronto, capitalist and mine owner, as vice-president; N. L. Nathanson of Toronto, directing Regal Films and other allied companies, as managing director; J. B. Tudhope, financier and manufacturer of Orillia, Ontario, a Mr. Sheppard of New York, banker, and others as directors.

Jule and J. J. Allen built and opened an Allen Theatre in Cleveland, Ohio, some months ago, and this house was to have been the first of a chain of several Allen theatres in leading cities of the Eastern United States. They also secured an option on theatre property in Leicester Square, London, England, where a large new picture theatre was to have been built, but this option was allowed to lapse, it was reported.

After building a chain of store shows in Ontario years ago, the Allens moved to Calgary, in Western Canada, where they erected what was then considered a magnificent theatre for the presentation of moving pictures exclusively. This was followed by Allen theatres in other cities of the Canadian West. In 1915 the Allens returned to Eastern Canada and established their Canadian headquarters at Toronto, after which they built many large suburban theatres in Toronto and also constructed large houses in many other cities of the East.

Controlled Fifty-five

They acquired existing houses in some cities until, finally, they had fifty-five picture theatres under their control. This total was somewhat reduced during the past year, however, as they disposed of several of the older and apparently less profitable theatres. A theatre-building war developed between the Allens and th Famous Players Canadian Corporation, with the two interests using entirely different methods of financing. The Famous Players company announced several times that the corporation did its own financing, while the Allens floated individual companies for practically all of their theatres and the general public was invited to invest, common stock being offered as a bonus with purchase of preferred shares.

Rotsky Confirms

The news of the absorption was officially confirmed by George Rotsky, managing director for the Allens in Montreal. He said that the deal had been definitely approved by directors of both companies and that the indorsement of the transaction by shareholders of both corporations was assured. No statement has yet been made regarding how the Allen shareholders will be cared for.

Funnier Still

R. B. Wilby, Supervisor of Theatres for Southern Enterprises in the district including Birmingham, writes that in the supression of the famous painting, The Fall of Babylon, used as a 22x28 for the Griffith production of the same name, was not the funniest part of the proceedings.

It will be recalled that the Inspector of Amusements ordered its suppression on the ground that a local ordinance prohibited the showing of nude figures on theatre advertising. In an effort to comply with the law the nudity was painted over. Now go on with the story.

Then the Inspector ordered the picture out of the lobby because a second ordinance prohibits the showing of scenes not in a picture, and the clothed dancers no longer typical of the picture.

As one of the local newspapers put it, the picture could not be shown because it depicted nudity. Can you beat it?

When you have stopped laughing, read further that Wilby adds that the Inspector is not a reformer crank but merely acted in the performance of her duty, and was apparently not in sympathy with the action herself.

Censorship Bill Being Considered in Kentucky

Senator Hiram Brock, of Harlan, on January 30 introduced a bill before the Kentucky Senate for censorship of moving pictures. The Republican leader of the Senate claims there is an urgent need for a Kentucky board of censorship. However, he will have a hard time convincing the rest of the Senate and the House that censors are needed, and the moving picture industry will not be idle. Every legislature has seen such bills introduced and killed.

The board would consist of three members to be appointed by the governor. One of these would be recommended by the Kentucky Federation of Women's Clubs. Another would be recomended by the Kentucky Educational Association. The third would be a personal choice of the governor. The measure would give a salary of $3,600 a year to each member.

Alhambra Wins Suit

The Alhambra Amusement Company, Inc., of Utica, N. Y., has been awarded a verdict of $17,500 against Associated First National Pictures, Inc., by a jury in the Supreme Court before Justice Louis M. Martin. In bringing a breach of promise action of $40,000, the Utica company alleged that First National repudiated a contract or franchise to deliver exclusive features, and sold the franchise to a competitor. It is expected that an appeal will be taken.

Exhibitors May Demand Lower Rentals When They Gather Next Week in Albany

THE largest convention of its kind in the history of New York State will open in Albany Tuesday afternoon, February 14, when at least 1,600 exhibitors, exchange managers, producers and others associated with the industry, will assemble at the Hotel Ten Eyck and be welcomed by Mayor William S. Hackett. Martin G. Smith of Toledo, president of the Motion Picture Theatre Owners of that state; President Woodhull of the New Jersey exhibitors and the heads from Massachusetts and Vermont will be present.

First Session 2:30 *P. M.*

The executive committee will hold a meeting at the Hotel Ten Eyck next Monday evening. Tuesday morning will be devoted to the registration of exhibitors, the session being scheduled to open at 2:30 o'clock. Business sessions will be held on Wednesday and Thursday from 10 a. m. to 5 p. m., with an hour's intermission for lunch.

The ball at the State Armory on Wednesday night will be the biggest affair of its kind in Albany's history. Requests for seats have come from as far off as Utica, Poughkeepsie and Binghamton. The ball will start at 8:30 o'clock and will be informal in character.

While the ball is in progress, a motion picture will be taken of the dancers and "close-ups" of persons of prominence. Through the co-operation of the General Electric Company of Schenectady, the film will be rushed there, developed, printed and shown on the following day.

The banquet on Thursday night at the Hotel Ten Eyck will mark the conclusion of the convention. The speakers will include Marcus Loew of New York, Former Governor Martin H. Glynn, Judge Almet F. Jenks, Mayor George R. Lunn, of Schenectady; former Senator J. Henry Walters, of New York; Thaddeus C. Sweet, former speaker of the Assembly; Sydney S. Cohen, former Senator George F. Thompson, of Niagara County, and others.

Many matters of importance will come up for discussion and action. Exhibitors believe that they are paying too much these days for pictures and on many sides assert that they will be obliged to reduce admission prices if they are to break even, and that such is impossible now, through what is termed as the exorbitant price being demanded by the producers and exchanges.

Theatre Attendance Continues to Decline Official Reports Show

That theatrical attendance throughout the country still continues to decline is shown by figures just made public by the Commission of Internal Revenue, comparing the tax receipts for the month of December with those for previous months.

Admission taxes collected in December were three hundred thousand dollars below those of November and more than one and one-half million below those of December, 1920, the figures being: $6,689,702 as compared with $6,995,338 for November, and $8,387,386 for the previous December.

The rental tax collections also show a considerable reduction, being $429,504 in December, against $567,055 in November and $451,374 in the same month of the previous year. The seating tax paid $34,444, as compared with $30,000 in December, 1920.

Lay Theatre Collapse to Work of Inferior Grade

A committee of experts appointed by the commissioners of the District of Columbia, composed of Major John C. Gotwals, Corps of Engineers, United States Army; Edward Donn, jr., architect; Charles H. Tompkins, builder; Lester G. Wilson, engineer, and Arthur L. Smith, contractor, will make a thorough inspection of all of the theatres in Washington as a precaution against a repetition of the Knickerbocker disaster.

The committee has completed its investigation of the legitimate houses and is devoting its attention to picture theatres. The building inspector's office is redrafting the entire building code to bring the regulations up to date, eliminating obsolete provisions and inserting new ones to meet new conditions.

The findings of the army and navy engineers presented to the coroner's jury are that "there are evidences of work of an inferior grade for such an important structure." The summary then gives instances, such as the "use of tile walls to carry heavy concentrated loads" and the "inadequate bearings of beams on tile wall, with small bearing plates." It concludes: "The disaster was evidently a direct result of the failure to sufficiently provide for the unusual conditions existing at the juncture of curved Columbia road wall to the stage wall. Had, however, the remaining part of the construction been of a high grade and well braced, failure at point of origin would probably have been localized."

Principal Owner of Knickerbocker Dies

R. W. Bulkley, 57 years old, principal owner of the Knickerbocker Theatre which collapsed in Washington, D. C., died on February 6 at Palm Beach. He was a sufferer from heart disease and physicians say it was worry over the theatre disaster that brought on the attack. He was taken ill after receiving a message the morning following the disaster, telegraphed Washington that he was horrified beyond words and took to his bed. He had a winter home, the Palmetto Plantation, near Palm Beach.

Knight Succeeds Shepard

Charles Urban this week announces H. J. Knight as the manager of the film sales department of Kineto Company of America, Inc. Mr. Knight takes the place of H. J. Shepard who resigned on January 31.

During the past year Mr. Knight has been executive assistant to Mr. Urban.

As manager of the film sales department of Kineto, Mr. Knight will have entire charge of all matters relating to the sales and distribution of the Urban Popular Classics. This includes all subjects published by Kineto. He will also maintain contact with the Motion Pictrue Theatre Owners of America, in the production and release of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America.

Don't Be Angry, but—

Don't be angry at the little Levensons. They only nestle in the hair on the flanks of the Beast of censorship, because it is warm and comfortable there and the nourishment is regular.

Naturally they like the Beast and regard him as necessary just as the fleas regard the wild dog, on which they dwell, as essential to the world. You can't expect an unbiased opinion from a flea about his meal ticket.

Therefore don't expect the truth about censorship from the little Levensons, and don't be distressed at the cries of a man in favor of his own $7,500 job.

But the Beast must be chained because he is a menace to liberty and the fleas must jump to another travelling restaurant.

News from the Producers

By C·S·SEWELL

Wesley Barry Takes Chicago by Storm As "Penrod" Begins Indefinite Run

Several thousand freckles came from Los Angeles to Chicago last week, took the city by storm and won the hearts of all the residents. They were on the face of "Freckles" Barry, the youthful star of "Penrod," Marshall Neilan's picturization of Booth Tarkington's book. This First National attraction began an indefinite run at the new Balaban & Katz Chicago Theatre, and Barry appeared in an original sketch in connection with the showing.

"Freckles" upset some traditions in the Windy city. Seldom has a personage received such a reception or such honors as were bestowed on him. He marched at the head of a parade with a band 'n everything; his pictures were in the windows of all the important downtown stores; he was feted and dined, and he was received ceremoniously by the acting mayor of the city.

Chicagoans heard and saw "Penrod" everywhere. They jammed the Chicago Theatre to see the film and "Freckles," himself. And the newspaper reviewers fell over themselves to tell the world how good a picture "Penrod" is.

Chicago was the first stop in a trans-continental tour Barry is making. He will make personal appearances in many of the large cities where the picture is being shown. He is traveling in the uniform of a cadet of the United States Junior Naval Reserve, and that organization is co-operating in the triumphal tour.

Upon his arrival at the Sante Fe depot in Chicago, "Freckles" was officially welcomed by Capt. Edward E. Evers, in command of the Chicago Junior Naval Reserve; the Olivet Institute Boys' Band; some two hundred cadets in uniform, and a detachment of mounted police.

A battery of twenty cameramen, including the news weeklies, filmed "Freckles" as he alighted from the train. Amid the blare of the band "Freckles" marched off at the head of the parade. Thousands formed on the line of march to see the film youngster, and at the City Hall traffic was completely blocked until a husky policeman put "Freckles" upon his shoulders and carried him up to the mayor's office.

There arc lamps, provided by the Rothacker Laboratory, lighted the entire office for the benefit of the news weekly and still cameramen. Mayor Cryer's message from Los Angeles, together with the basket of oranges from the mother orange tree, were presented to Acting Mayor Samuel A. Ettelson in the mayor's private office, after "Freckles" was introduced by Col. William Nelson Pelouze, prominent Chicagoan and brother-in-law of the mayor.

A Busy Boy

Immediately after his arrival "Freckles" fond himself booked for dinners, department stores, newspaper offices, etc. During the presentation of "Penrod" at the Chicago Theatres, "Freckles" conducted departments in three different newspapers. For the Evening Journal he became editor of the Journal's children department; for the Daily News he became chief mogul of a children's scenario contest, and for the Chicago Herald-Examiner he conducted a California orange recipe contest in which the housewives, among the readers of this publication, took part. Thus three of Chicago's largest papers carried news and straight photographs of Wesley, hooking-up with "Penrod" every day for the first week he played the Balaban & Katz Chicago Theatre.

Stories of the reception and parade were carried on the front pages of all the afternoon papers with three and four column photo layouts. The fact that film star never before headed a parade in Chicago staged especially in his or her honor, made the story all the more desirable to the newspaper editors.

Twelve of the largest department stores carried window displays of the Grosset & Dunlap book of "Penrod" with a special Wesley Barry color jacket and illustrated with stills of the picture. Large cut outs and advertising matter were prepared by the publishers for this tie-up. Department stores carried advertising in the papers crediting the picture and "Freckles."

Exploitation Stunts

A tie-up was effected with the Ad-Photo-Scope Projecting Machine Company. This machine, a trifle larger than a phonograph and which ran off 200 feet of "Penrod" cut-outs, was placed in the lobby of the Hotel Sherman during the entire week, at which time the auto show conventionists were stopping here. This machine was kept running from 9 a. m. until midnight and advertised the theatre as well as the picture.

Among the other exploitation stunts employed were a tie-up with The Fair, a department store, which distributed 50,000 autographed photos of "Freckles," advertising the picture and the book; a tie-up with a "Penrod" song published by Frank Egan, of the Little Theatre, Los Angeles, which was exploited during the second week of the run; the sale of a Wesley Barry doll in the department stores, and the advertising of a line of "Penrod" boys' clothing in the large shops.

Barry likewise was the guest of honor at a luncheon tendered to him by Associated First National Pictures, Inc., at the Hotel Sherman, and on this occasion he made his first-after-dinner speech. The invited guests were representatives of the trade and local press.

An amusing incident occurred when, several minutes after the guests had been seated and "Freckles" had not as yet put in his appearance, Pete Smith entered with a freckle-faced youngster. They quietly took their seats at the head of the table, and when the guests discovered them they gave the youth a big reception. Several minutes later Harry Marx, managing-director of the Chicago Theatre, entered with another freckle-faced youngster. The two youths were seated together and the newspaper folks rubbed their eyes. Close investigation revealed the fact that the first youth who entered and who was applauded as Wesley was Elmer Balaban, young son of Barney Balaban, and the second freckle-faced boy to enter was really "Freckles" himself.

FIRST NATIONAL'S DINNER TO WESLEY BARRY, SHERMAN HOTEL, CHICAGO

C. Laemmle Tells of Crusoe Serial

Carl Laemmle, president of the Universal Film Manufacturing Company, has issued a frank statement in regard to the forthcoming Universal serial, "The Adventures of Robinson Crusoe," as it affects his former serial star, Eddie Polo.

Since Universal and Polo have parted company Mr. Laemmle says that Polo has decided to make a picturization of Robinson Crusoe under another name and sell it on the State Right market.

Universal has selected Harry Myers to star in its Robinson Crusoe serial.

"I feel," said Mr. Laemmle, "that it is only just and proper that I notify the serial exhibitors of the United States that there probably will be two Crusoe serials on the market. I make this statement without any prejudice. Those who like Eddie Polo will be glad to know it, and those who have come to appreciate the modern requirements of serial stories such as Universal is now producing after months of research, the careful reconstruction of period properties, and the kind of exploitation for which Universal is noted, will also be glad to have this knowledge which I am imparting."

In Paramount Film

"Val of Paradise," in which Jack Holt and Bebe Daniels are to co-star for Paramount pictures, under the direction of Joseph Henabery, will have in the cast besides the two stars, Charles Ogle, Alec B. Francis, Jack Carlyle, Fred Huntly and one other in an important feminine role, yet to be named.

Arranges for a Nine Picture Run

A nine-picture run with playdates beginning February 16 was closed by the Hodkinson branch in Detroit last week with Charles Garfield, managing director of the Orpheum Theatre in Flint, Mich.

The productions include "The Light in the Clearing," "Fifty Candles," "Cameron of the Royal Mounted," "God's Crucible," "The Mysterious Rider,' "At the Sign of the Jack O'Lantern," "The Grey Dawn," "Heart's Haven" and "French Heels.' The list will be played out at the rate of one and two pictures a week.

Prologue Shows Scene from Film

Marion Davies, herself, might have walked upon the stage of the Brooklyn Mark-Strand so successful was Managing-Director Edward L. Hyman in the selection of an opera singer to impersonate her in a prologue number preceding the showing of "The Bride's Play," Cosmopolitan says.

Mr. Hyman so faithfully reproduced one of the stirring scenes from "The Bride's Play" in stage realism that the transition from stage prologue to film action was achieved without loss of coherence or interruption, it is stated.

Vitagraph Acquires American Rights to "The Sheik's Wife"

Vitagraph has acquired the American rights to one of the biggest French motion picture productions ever made, according to an announcement this week by Albert E. Smith, president of Vitagraph. This is "The Sheik's Wife," the scenes of which were filmed in Algeria.

This is the first outside independent production which Vitagraph has contracted to distribute, although, it is said, its executives have looked at hundreds of film possibilities, domestic and foreign, with a view of marketing through Vitagraph Exchanges if, in the opinion of Vitagraph officials, they were good enough and big enough.

Paramount Leading Man to Sing Next Season at Metropolitan

Michael Bohnen, giant hero of the big UFA series of productions to be released by Paramount in March, has signed a contract with the Metropolitan Opera Company to sing leading baritone roles at the Metropolitan Opera House.

In the Paramount film, "The Mistress of the World," Bohnen's part, the male lead, is that of an adventurous young Danish consul who accompanies the heroine upon her quest for the lost treasure of the Queen of Sheba.

"Peacock Alley" Playing to Big Houses Everywhere, Metro Says

Metro says Mae Murray's newest picture, "Peacock Alley," is proving the box office salvation of exhibitors all over the country, according to reports sent by the showmen themselves to Metro Pictures' Corporation, which is releasing the production.

Among exhibitors who send commendatory reports are: Jack Kuhn, Cleveland, Stillman Theatre; Joseph W. Trunk, Youngstown, Ohio, Dome Theatre; C. E. Whiteherst, Century Theatre, Baltimore; Jack Greenbaum, Mansfield, Ohio; E. H. Gerstle, manager, Loew's Valentine, Toledo, Ohio; Paul De Mordaunt, manager, Rialto Theatre, Blackfoot, Idaho.

"Island Wives," a March Release

"Island Wives," Vitagraph's production of life in the South Seas, in which Corinne Griffith has the star role, has assumed its final form. The release date is fixed for early in March.

Associated Exhibitors' Picture Is Slated for Release March 5

The announcement that Florence Vidor would appear in a series of feature productions for Associated Exhibitors has been supplemented by a statement from that company to the effect that her first feature, entitled "Woman Wake Up," has been scheduled for release March 5.

Charles Meredith and Louis Calborn support Florence Vidor, the star of the production.

"The Net" Finished

"Fair Lady," second of the Rex Beach film productions for United Artists' Corporation, and an adaptation of Mr. Beach's novel, "The Net," has been completed, and is now in the final stages of assembling and titling.

Records Show Larger Bookings

Century salesmen have compiled records, which, it is said, show that there have been more new Century comedy bookings during the last three months than ever before.

Business Takes Great Leap and Prints Are at Premium During Fox Anniversary Week

More than 20,000 exhibitors in twelve nations combined their resources and efforts in the celebration of the eighteenth anniversary of the entrance of William Fox into the motion picture industry and the ninth birthday of Fox Film Corporation, during the week of January 29 to February 4, inclusive.

At the New York offices of the company hundreds of letters, wires, cablegrams and radio messages have been received from every section of the globe reporting the excellence of business experienced by the great numbers of showmen presenting Fox features in their theatres. The unanimously favorable reports indicate the great extent of the prosperity which the anniversary week brought to the cinema houses in the United States, England, France, Canada, China, Siam, South America, Scandinavia, the Dutch East Indies the principalities of the Federated Malay States, Australia and the Straits Settlement.

Emptied Vaults

According to reports from various distributing exchanges throughout the world, Fox Anniversary Week celebration emptied the vaults of prints. The solid seven-day run of Fox features was as widespread in foreign countries as it was in America, including Canada. In China and Siam, where more than 100 theatres regularly show Fox productions, the exhibitors ran 100 per cent. during the birthday week. Similar reports arrive from Java and the Straits Settlement and the Dutch East Indies.

Unusual advertising and exploitation campaigns preceded the week of Fox presentations in all the theatres. In many instances exhibitors with small neighborhood houses who have indulged in very limited advertising appropriations in the past, gave unusual importance to their display space in newspapers and other advertising media during the week.

Big Increase

Mayors in several cities in the United States opened the week of Fox pictures with an address to the theatre audience. Boy Scout patrols in many cities gave parades in collaboration with the theatre proprietors and attracted the attention of entire populations. Newspapers throughout the world devoted front-page space to the story of Mr. Fox's rapid rise to the pre-eminence he now enjoys.

Business in the United States averaged about 250 per cent. above normal, according to early statistics compiled by the Fox contract department. That the figure will rise above even this great showing is indicated by a number of regional reports that have trailed in at the last moment and were not included in the original count.

Critics Praise "Silent Call"

Duplicating its success at the Capitol Theatre in New York City, where it won unanimous praise of all the newspaper critics, "The Silent Call," an H. O. Davis production, directed by Lawrence Trimble and released by First National, won similar acclaim from the reviewers of San Francisco during its presentation at the California Theatre, First National reports. The papers that praised it were The Call, The Daily News, The Bulletin, The Examiner and The Chronicle.

Issues Booklet

Among the special accessories for Paramount's Tenth Anniversary Month is a 24-page booklet, "The Story of 200,000 Miles of Entertainment," which is planned for free distribution to theatre patrons.

The press run of the booklet is five million copies, and they may be had by exhibitors free of charge in any quantity desired as long as they last. They will be available at all Paramount Exchanges within the next few days.

New Pope Shown in Pathe Film On Day Election Was Announced

The foresight of Pathe News gave screen patrons in the United States as far West as Chicago, motion pictures of the new Pope, Pius XI, on the same day that the cables announced his election.

Cardinal Ratti, by instructions from the editor of Pathe News, had been filmed, with other eligibles for the Papal throne, even though newspaper cables from Rome speculating on the outcome of balloting for Benedict's successor gave him scant attention. Cardinal Ratti had risen from the position of a parish priest in three years and had been admitted to the College of Cardinals only a few months previously. However, in Roman clerical circles his name was mentioned with significance from the moment that the late Pope was known to have breathed his last. Aware of this, the Pathe News staff at Rome, headed by Cameraman Alberini, was at special pains to secure pictures of Cardinal Ratti and speed them to America.

GYPSY PASSION
ADAPTED FROM
JEAN RICHEPIN'S
FAMOUS GYPSY STORY
MIARKA
The Child of the Bear

The First News Reel
The Real News First

In keeping with its record of achievement for over eleven years

PATHE NEWS

has again demonstrated its brand of Service PLUS.

At the same moment that the newspaper headlines were proclaiming his election, the screens of the country were showing the first news pictures of Cardinal Ratti, Pope Pius XI.

These first motion pictures of the new Pope appeared exclusively in *Pathe News.*

Hugo Ballin Presents "Luxury Tax"; Painter-Poet Combination Newest Film

By SIG SCHLAGER
(Special to Moving Picture World)

The exhibitors of America know about the men who have made the motion picture screen a medium for financial gain; but little of the few men who have put money considerations in the background and struggled to gain recognition on the basis of exhibitor co-operation and betterment of the industry.

Two such men—Hugo Ballin and George Sidney Hellman—well-known in art and literary circles of this and other countries, one a creator in the producing sphere, the other in the business aspect, of four progressive steps in the history of motion picture-making—deserve an appreciative hearing and co-operation from exhibitors of the United States and Canada.

They did not ask each other: "How much money can we make in producing pictures?" when they launched Hugo Ballin Productions, Inc. Their keynote was: "We are willing to take financial risks if they mean the betterment of the industry."

But we fellows in the field—advertising men, publicity promoters, salesmen—know you cannot afford "uplift" unless it also brings "upkeep." You cannot maintain your theatres except through revenue acquired through popular pictures.

Ballin and Hellman knew that, too, but determined not to compromise with their ideals excepting insofar as they felt called upon by considerations of benefits to the exhibitors. And so, with "Pagan Love," "East Lynne," "The Journey's End" and "Jane Eyre" they've given art with the commercial consideration secondary.

Nationally, exhibitors responded in sufficient volume to assure them they were on the right track. They confronted those who said the exhibitor was a "lowbrow," "unappreciative" and "cheap" with reports on their four pictures. The newspaper and magazine critics of the country backed them up with tremendous publicity and acclaim.

Now to the point: the painter-poet combination—Ballin and Hellman—has produced the latest of its series of five productions to date with the equation reversed. Instead of art first and revenue second, it reads: box office plus art. The title of that production is "The Luxury Tax."

No adjectives go with this picture to the exhibitors of America, no praise of "genius," no expressions of the "charm" of the feminine featured player or of the "gorgeous" photography or the "well-knit" story.

The exhibitor has been designated by Ballin and Hellman as the judge, and the newspaper critics will view after the exhibitor, not before.

Hugo Ballin has had a hand in the preparation for exhibition of more than eighty productions gotten out by a big distributing company; but long before he was a painter, he knew stage settings and dramatic effects, having begun his career at the age of fourteen as assistant in a theatre. His ability in rendering both commercial and beautiful certain features which in the original seemed to lack these elements, was recognized to the extent of a flattering offer for the renewal of his contract. But Ballin has come to the turning point. He wanted to go "on his own" and to create rather than re-create.

So Mr. Ballin came to New York, met the "literary" Hellman who had made a snug fortune in the art business, and was the possessor of a French government decoration received during the World War, and whose financial, social and professional connections in New York were of the best.

They discused ways and means and entered the industry with the motto "not millions, but reasonable profit." Their principles were based on the belief that the object of the photodrama is to give pleasure, and summarized in the following: (1) Wholesome, interesting stories. (2) Appreciative treatment without wasteful extravagance for which the exhibitor has to pay. (3) No playing up to the "highbrow" class but the presentation of interesting subjects in such novel and beautiful ways as to encourage people to finer appreciations. (4) A realization of the necessity of always seeking to keep the treasury in such condition as to make possible the continuation of their plans, and to use the surplus, even at financial risk, for the betterment of the industry.

When "Pagan Love" and "East Lynne" had proved their commercial value they made what has been acclaimed as one of the "ten best plays of the year," the subtitleless "The Journey's End." Is it worth while to encourage the sincerely progresive artist to take chances with the exhibitor, to work for his success at the same time he works out his mission to the people? Yes!

Ballin and Hellman preferred to start on the proverbial "shoestring," and during one of the "toughest" years in the history of motion pictures survived, and Hugo Ballin Productions stands today as one of the most successful as well as one of the most important motion picture units producing independently.

Now comes "The Luxury Tax"—the box office mission of the painter-poet business partnership—to reward exhibitors for their support in helping the Ballin-Hellman duo reach the public with their message.

Every exhibitor will want to see "The Luxury Tax" before the fellow across the street buys it and will be attracted as every man and woman will be attracted, by the effective national exploitation campaign already launched in support of this production."

Fox Has Booked Vitagraph Film

The William Fox circuit has booked the Vitagraph special, "Flower of the North," at the Academy of Music and the Crotona in New York City; the Albemarle in Brooklyn; the Jamaica in Jamaica and the Terminal in Newark.

Pyramid Describes Financing Plan and Pictures Scheduled for Year

Pyramid Pictures, Inc., in announcing its plans for bigger and better pictures whereby the American exhibitor can be given a maximum product at the lowest possible rental, unfolded its plans for financing which differs from usual methods of securing money with which to build super dramas.

Walter E. Greene, president of Pyramid Pictures and a man noted for his executive ability, had in mind in forming this company a plan whereby Pyramid's super product might be jointly owned and the profit jointly and equitably divided.

Pyramid Pictures has given its promise to the trade world to release sixteen super attractions during the current year. "My Old Kentucky Home," written by Anthony Paul Kelly and directed by Ray C. Smallwood, and in which Monte Blue, Arthur Carew, Matthew Betz, Frank Currier, Billy Quirk, Sigrid Holmquist, Lucy Fox and Julia Swayne Gordon appeared, is now ready for distribution.

Production work has commenced on the second and third pictures. Paul M. Potter's international success, "The Queen of the Moulin Rouge," is the second offering and is being directed by Smallwood. Betty Blythe has been signed by Pyramid to star in this third super attraction which will be directed by Kenneth Webb. Anna Katherine Greene's best seller, "The Mayor's Wife," will be Miss Blythe's next starring vehicle. The Whitman Bennett Studios in Yonkers have been taken over by Pyramid for this production.

Under the Pyramid plan of finace, the American exhibitor is said to be asured of independent product because it eliminates control of any set or financial interests. Under the group of Pyramid plan "syndicate units" are sold to the general public at $100 each. Unit holders share in the distribution of profit after production costs and distributing charges have been deducted. There are no profits under the syndicate plan divided between Pyramid Pictures and the syndicate holders until at least 100 cents on the dollar have been repaid to the investor. Then the profits are divided 50 per cent. to the investor who made the picture possible by loaning his money on a short time contract, and 50 per cent. to Pyramid Pictures for its ability and organization.

Herz Acquires More Pictures

As substantiation of his statement that there are many worthwhile foreign pictures, Vladimir Herz, president of the Herz Film Corporation of New York, points to the acquisitions of his company, among them the entire output of the Sascha Film Company of Prague and Vienna. "Good and Evil," one of these, has been warmly received by the public, the distribution being handled by Wid Gunning, Inc.

Two others that have vindicated Mr. Herz's judgment are "Dorothy's Confession," a mystery drama scheduled for national distribution, and "The Love Slave," now being state-righted. Lucy Doraine stars in all three. The company now promises a sensation in a coming Sascha super-feature, "The Prince and the Pauper," and a spectacle, "Sodom and Gomorrah." The films will reach this country in a few weeks.

Makes Picture of Three Stories

Goldwyn has obtained a novelty for picture patrons in "Women Love Diamonds," by Carey Wilson and Harry C. Vance. It will be a photoplay made of three separate stories, but each bound together through their relation to a certain jewelry shop in the window of which is a pure white, two-karat diamond priced at $1,000.

The first two stories were written by Carey Wilson, author of "Captain Blackbird," which Goldwyn recently purchased, and the third by Harry C. Vance. All three stories revolve about the $1,000 diamond displayed in the window of the jewelry store.

At Criterion

"Torchy's Frameup," a "Torchy" Comedy released by Educational, was shown at the Criterion Theatre, New York, beginning February 5. It was booked for an indefinite run. This follows a two-week run of Educational's "Ride on a Runaway Train," which was shown at the Criterion for its fourth Broadway engagement.

Short Subject Program Draws Week's Only Big Crowd at Town Theatre

Exhibitors who think that only the biggest first-run theatres in the biggest cities dare to abandon the long feature for a short subject program should meet S. E. Baxley, manager of the Star Theatre in Accadia, Fla., a little town near Tampa.

"Today is a bad, cold day and it takes a real attraction to get the people out here in cold weather and I have a good house tonight for the first time this week."

This is Mr. Baxley's summary of the result of running a well selected short subject program. The letter written by Mr. Baxley to the manager of Educational's branch at Atlanta, Ga., in which he tells of the success of his venture, should be of great interest to all exhibitors who hesitate to run programs made up entirely of short subjects for fear that the lack of a long feature will injure their patronage.

"Today," writes Mr. Baxley, "I am playing a mixed short reel program consisting of your two-reel Selig-Rork 'The Northern Trail,' 'Kinograms' and a Larry Semon Comedy, 'The Bell Hop,' and it may interest you to know how well pleased my patrons are with 'The Northern Trail.'

"'When the picture is over, they sigh because there is not more of the feature, and it certaintly has made a hit. People calling up over the phone wanting to know just what the feature is that we have on, because there is so much talk about it. It has created a lot of word-of-mouth advertising for itself.

"Some of the exhibitors say they only make money on big specials. I will take pictures like 'The Northern Trail' to make my money-on. Today is a bad, cold day and it takes a real attraction to get the people out here in cold weather and I have a good house tonight, for the first time this week."

New York Papers All Praise Metro's "Turn to the Right"

Praise from every New York newspaper dramatic critic followed the presentation, January 23, at the Lyric Theatre, by John Golden and Marcus Loew, of Rex Ingram's "Turn to the Right," Metro's picturized version of Winchell Smith's and John E. Hazzard's big Broadway success of a few seasons ago.

"Go to see it," advised Frank Vreeland, of the New York Herald. The Evening Mail charges Rex Ingram with another success, when it says: "Ingram has done it again. . . . A new phase of this splendid director's ability." "One couldn't ask," remarks Don Allen in the Evening World, "for a better evening's entertainment than 'Turn to the Right.'"

R. W. Potter, of the Globe, says: "We . . . predict a prosperous future for this picture." Harriette Underhill, of the New York Tribune, said: "Abound in beauty." The Morning Telegraph's reviewer, Helen Rockwell, declares: "The film is everything that one would expect it to be, and even a trifle more." Alan Dale, in the New York American, found that "it is altogether impossible to resist the lure of this film."

The New York Journal pointed out: "Rex Ingram hurdled a baffling obstacle in converting a splendid legitimate play into an equally splendid movie." The Evening Telegram: "There was not one fault to find with it from beginning to end." "Turn to the Right" is, according to the Sun's critic, "The old magic in its new and unaccustomed dress." The World said: ". . . Bigger heart tugs and more wholesome fun in it than it was possible to supply in the limited space of our regular stage." "Excellent" is the Time's classification of the picture.

Pathe Announces Its Releases for the Week of February 19

Pathe Exchange, Inc., announces that an exceptional list of subjects have been scheduled for release the week of February 19, headed by the next Pathe Playlet, "Hunting the Hawk," starring William Courtenay and Marguerite Snow. The offering is now in three reels, re-edited from its original five-reel feature length.

"The Island of Terror" is the eighth episode of "White Eagle," the new Pathe serial, starring Ruth Roland. "The Big Idea" is the current re-issued one-reel comedy, starring Harold Lloyd. "Rich Man, Poor Man" is the title of the latest Hal Roach comedy. "The Dog and the Thief" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry.

Pathe Review, No. 143, presents a series of entertaining subjects. Pathe News Nos. 16 and 17 present the latest current events of the world, photographed by the staff of Pathe cameramen. Topics of the Day, No. 8, throws the wit and humor of the world on the screen.

Fairbanks to Do Another Picture

Douglas Fairbanks will not film the further adventures of Zorro for his next offering as had been previously announced. Instead he will do for United Artists' release, a costume feature dealing with the period of the Crusades and the early history of England, and called, temporarily, "The Spirit of Chivalry."

RITZ-CARLTON
ATLANTIC CITY
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THE center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.

The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.

A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.

ALBERT KELLER
Managing Director

GUSTAVE TOTT
Resident Manager

"Come on Over" Is Listed for St. Patrick's Day

Because of its Irish humor, Goldwyn has decided that the week within which falls St. Patrick's day was just the right time for playing Rupert Hughes' latest photoplay, "Come On Over." This is the picture tentatively known as "Sent for Out" and "Darlin'." The final title is "Come On Over."

Alfred Green directed. Colleen Moore and Ralph Graves have the featured roles of the Irish lad who comes to this country, leaving his sweetheart behind, and the girl who follows him over before he is able to send for her.

Optimism Is Graphic Film 1922 Keynote

Optimism for 1922 is reflected in the activity of Ivan Abramson, of Graphic Film Corporation, this week announced the release of "The Forbidden Love" late this month. An elaborate press book and exploitation campaign on this production is being planned by the enterprising Weshner-Davidson Agency, which has just completed the campaign book for "The Fountain of Youth" based on "Faust."

The Graphic releases for 1922 include "The Wrong Woman," "A Bride's Confession," "The Hypocrites," "The Fountain of Youth" and "Forbidden Love."

School Official Commends Films

After using a considerable number of single reel pictures released by Educational in the public schools of Detroit, Edwin H. Reeder, supervisor of visual instruction in the schools of that city, has pronounced them of distinct merit and great value, saying "I am glad to commend them."

The pictures shown to the school children included releases from the Hudson's Bay Travel Series, Robert C. Bruce Scenics Beautiful, Chester Screenics and pedagogical subjects.

Three Films for Paramount Release

Paramount announces the simultaneous release of three productions, the George Melford production, "Moran of the Lady Letty," with Dorothy Dalton; the Cosmopolitan production, "Boomerang Bill," with Lionel Barrymore, and May McAvoy in the Realart picture, "A Homespun Vamp," all scheduled for release through Famous Players-Lasky Exchanges on February 12.

Five Ray Films for Open Market

As the result of new arrangements between the officials of First National Pictures and the Charles Ray organization the five remaining Ray pictures to be delivered to First National, according to the star's contract, will be released upon an open market basis.

Third Goldwyn Group Release; Also "Theodora," But as Special

Goldwyn's third group of fifth year pictures is now ready for release. There are seven productions in the group—"The Glorious Fool," "The Man With Two Mothers," "His Back Against the Wall," "Watch Your Step," "Doubling for Romeo," "The Wall Flower" and "Grand Larceny.' Goldwyn's Italian spectacle, "Theodora" is released with the group but is not included in it, as it is a special.

The group includes three pictures of commanding importance in "Grand Larceny," "The Wall Flower" and "Doubling for Romeo." The first is a society drama written by Albert Payson Terhune and directed by Wallace Worsley, with Claire Windsor and Elliott Dexter.

"The Wall Flower" is another Rupert Hughes study of everyday American life with its mingling of tragedy and comedy. The author directed and Colleen Moore is featured.

"Doubling for Romeo," starring Will Rogers, is extravaganza. Starting out as a Western comedy, it soon travels to Hollywood and becomes a burlesque on the "movies" and those who make them; it then retrogrades several centuries to the Venice of Shakespeare's "Romeo and Juliet" and stages a humorous take-off on that great tragedy. Clarence G. Badger directed. In the cast are Sylvia Breamer and Sydney Ainsworth.

Three Christies in Production Under Alternating Star System

Three new Christie Comedies for early Educational release provide a good illustration of Christie's system of alternating stars and directors, thus bringing the work of the producer to the highest standard, it is said.

Two of these pictures have just been completed, while the third is nearing completion. Bobby Vernon, whose latest is "Hokus Pokus," is working in "'Tis the Bull." Under the direction of Harold Beaudine, this comedy is being produced in considerable magnitude, with a complete Mexican bull ring, Mexican streets, etc.

The two other pictures will be released before "'Tis the Bull." They are "'Twas Ever Thus," featuring Viora Daniel, and "Oh, Promise Me!" with Neal Burns

"'Twas Ever Thus," which Al Christie personally directed, marks the rise of Miss Daniel to regular comedy stardom. "Oh, Promise Me!" is a comedy of American Legion boys and contains a wealth of humor in the mixup into which Burns gets himself with a chic Parisienne and the American girl whom he wants most, both expecting to be married to him on the same day. Several surprises are offered in this film, such as "shots" of the real Marshall Foch and of several thousand American soldiers and sailors on parade.

Pathe Signs for Three Year Output of Hal Roach Studios

Pathe announces the signing of a new contract with Hal Roach covering the entire product of the Hal Roach studios, including weekly comedy releases for a period of three years. This arrangement, completed during the producer's recent visit to New York, Pathe regards as making their position in the screen comedy field impregnable. The new long term contract with Harold Lloyd, already announced, enables Pathe to continue to provide exhibitors with comedy features which have become established as fully the equal in drawing power to any other class of features obtainable, it is said. The superior program value of the Hal Roach comedies, featuring "Snub" Pollard and other of the Roach comedies put out by Pathe has long been conceded by exhibitors everywhere, it is stated. The new contract, it is explained, will still further encourage artistic and profitable evolution of this important line of attractions.

In addition to the list of Pollard releases called for by the terms of the new contract, there will be one-reelers featuring Paul Parrott—a type of laugh-making production.

Exhibitors Send in Praise of Lloyd's "Sailor Made Man"

Harold Lloyd's newest comedy production, "A Sailor-Made Man," seems to be arousing much comment among the exhibitors, who declare that it is the outstanding achievement of Lloyd's career, Associated Exhibitors says. Among exhibitors who praise it highly are Eddie Zorn, of the Temple Theatre, Toledo, Ohio, and Guy D. Hazelton, of the Rialto Theatre, Miscoula, Montana. The latter says:

"Personally, I think 'A Sailor-Made Man' the best comedy yet produced, and the box office receipts demonstrated that the patrons thought the same."

Picture Praised

That Abel Gance's production, "I Accuse," released by United Artists' Corporation, made a hit with his patrons, is the report of M. W. McFarland, manager of the Gem Theatre, Golden, Colo.

Prominent Players in Marion Davies New Production

John Dooley has been added to the cast of "When Knighthood Was In Flower" to be filmed by Cosmopolitan Productions, starring Marion Davies. Mr. Dooley will play the part of Will Somers, the jester of the court of Henry VIII.

Miss Davies' part is that of Princess Mary Tudor and the other characters will be interpreted as follows:

Charles Brandon, by Forrest Stanley; King Henry VIII, by Lyn Harding, who came over from England for that purpose; Queen Catherine, Theresa Maxwell Conover; Duke of Buckingham, Pedro de Cordoba; Lady Jane, Ruth Shepley; Caskoden, Ernest Glendinning; Wolsey, Arthur Forrest; Adam Judson, Charles Gerard; Louis XII, William Norris; Duke de Longueville, Macey Harlan, and Captain Bradhurst, George Nash.

The production will be directed by Robert G. Vignola.

Schade Praises Rockett Pictures

The Al. and Ray Rockett production, "Handle with Care," which was released by Associated Exhibitors on January 22, is declared by J. E. Storey, sales manager of Associated Exhibitors, to be meeting with the approval of exhibitors wherever it is shown. In support of his statement, Mr. Storey quotes a recent letter from George J. Schade, of the Schade Theatre of Sandusky, Ohio, which reads in part:

"'Handle With Care,' which I have just had the pleasure of screening, is, to my mind, one of the most pleasing screen productions it has ever been my good fortune to run across."

Griffith Film Drawing Crowds

D. W. Griffith's "Orphans of the Storm," is not only attracting big metropolitan and out-of-town crowds during its second month at the Apollo Theatre, New York City, but is also said to be daily drawing capacity audiences at the Forrest Theatre, Philadelphia; the Tremont, Boston; the Pitt, Pittsburgh; the Hanna, Cleveland; the Great Northern, Chicago, and the Shubert St. Charles, New Orleans.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear

In the Independent Field

By ROGER FERRI

The Passing Week in Review

DOES the public want melodrama? Box office statistics for the past seven weeks say they do. A consensus of opinion of critics of the country supports the contention that melodramatic offerings satisfy the prevalent appetite of the public for entertainment, be it a legitimate stage offering or cinematic production. Statistics compiled during the past five weeks show a heavy demand for this type of pictures by exhibitors, who, after all, furnish the connecting link between producer and public.

THIS sudden revival of the melodrama, dignified and attired in modern theatrical clothing, is not confined alone to the silver sheet. This fact was disclosed this week by George M. Cohan, one of the foremost American producers and the man whose productions seem to most appeal to the fickle public. The writer had heard that G. M., immediately after making up his mind to resume production here, had sought the co-operation of dramatic editors in this country. He did not confine this co-operative appeal to New York, for Cohan is too good a showman to deceive himself into believing that what Broadway enjoys the entire nation will patronize. Bitter experience has taught him otherwise.

BUT, to get back to the original topic, G. M. did not trust his own judgment. He left it to the readers of American newspapers to say what they wanted or did not want. And when the result was made known to Mr. Cohan some three weeks ago, it developed that eight out of every ten readers, who expressed themselves on the subject, favored productions with melodramatic leanings. With this fact in mind, George M. Cohan is planning the production of two melodramas.

THERE will be those who will say that what the public enjoys on the stage it will not enjoy when reflected on the screen. There is something in that. But the question involved is not one of public taste, but of adaptation. The public dictates in this business much as it dictates in anything in which it is an interested party. The producer who does not permit himself to lose track of this fact you will find is usually the fellow who is making the most money.

IT has been reported that the market will be flooded with melodramatic offerings and there are many film men who pessimistically refer to this report. They contend that it will "kill everything." We don't think so. We are confident that the public knows what it wants and can distinguish between good and bad entertainment. We have sufficient confidence in the showmanship of exhibitors in this country to believe that they will discourage the production of "junk" by not booking such stuff.

THE box office furnishes concrete facts. An exhibitor may do a good business on "junk" camouflaged by some popular and attractive box office title at his opening, but after that the picture stands on its merit. If it furnishes that which the public pays for—entertainment—it will survive, but if it is "junk" it will sooner or later flop. The public knows what it wants. Make no mistake of that. The "wishing" days are over. It is the business of the showmen to ascertain what these wants are. The next step is to fill them. Any other course is fatal.

FROM a financial standpoint, the current week will go down in State Rights history as one of superlative importance. New York housed more than a score of buyers, who emphasized their confidence in the future of the independent markt by acquiring big box office productions. Deals transacted during the past week represented an aggregate investment on the part of buyers of more than one million dollars. In these times such an investment is considered reckless, but, in this instance, it typifies the confidence the State Rights exchangeman has in the future of this field. He is gamely sticking by his guns, fighting industriously, determined to win—and there is no doubt that with the attitude displayed this week victory will soon be at hand.

THE Federated convention put aside many discouraging rumors. Contrary to reports circulated prior to the sessions at Hotel Astor, the organization seems to be stronger than ever. The convention solved many perplexing questions. The one big setback of the organization seemed to have been a financial one, but this, too, was corrected through an increase in the capitalization. Federated represents some of the keenest and livest State Rights exchangemen in the business. Its possibilities are great. If it will only conduct itself for 12 months each year as it did during its convention there is no doubt that it will loom forth into an organization that will be welcomed not only by the independents themselves, but by exhibitors as well. The future of Federated will depend entirely upon the organization. Utilization of the business tactics that so brilliantly marked the five-day New York convention in the daily operation of the organization will guarantee success. The third year of Federated promises much, but, we repeat, it remains for the organization itself to say just what part it will play in the independent market.

WE take this means of announcing a series of special articles on the State Rights market in general by Joe Lee, one of the shrewdest and best informed showmen in the business. The first article will be published next week. Mr. Lee has exploited and materially assisted in the successful distribution and exhibition of some of the biggest money-makers offered in the State Rights market. His observations are not only instructive, but entertaining as well and written in a showman's vein for showmen whether they are in the producing, distributing or exhibiting end of the business. We consider ourselves particularly fortunate in having acquired this series for publication in this department.

NOW is the opportune time for local exchangemen to encourage a more extensive exploitation of State Rights production. The real showman will need no coaxing. Your exploitation man can do much to encourage exploitation of your pictures. The average exhibitor will come into an exchange, book a picture, ask for a dozen one sheets, seek two or three pictures in a set of photos and, perhaps, a slide. Few ask for 24-sheets. Many ask for press books, but few make use of their contents. Consequently, it is up to you, Mr. Exchangeman, to convince your patrons of the importance of exploitation. And there is no better time in which to start this exploitation campaign than the present. Give your exhibitors service as well as film.

In the Independent Field

I. P. D. A. to Present Arguments in Tax Case—Special Get-Together on Feb. 15

BULLETIN!

The verdict of the Internal Revenue Commission in the Christie sales tax case that the latter firm will have to pay the 5 per cent. tax and then petition for a refund of the money will in no way interfere with the plans of procedure of the Independent Producers and Distributors Association, said Harry G. Kosch. In all probability the fight will be carried to the Federal courts.

Following a special meeting of the Independent Producers and Distributors Association in New York on Wednesday night, February 8, a committee of three, including Joe Brandt, President of the association; Dr. W. E. Shallenberger, President of Arrow Film Corporation, and Nathan Hirsh, President of Aywon Film Corporation, was elected for the purpose of solidly organizing all independents in the fight against the five per cent. film sales tax. This committee also will co-operate with Harry G. Kosch, the enterprising counsel of the I. P. D. A. Mr. Kosch will go to Washington on Monday for the purpose of presenting arguments in the case at a preliminary hearing before the Internal Revenue Commission.

Mr. Kosch was in Washington last week and obtained leave to intervene in the Internal Revenue Commission - Christie Comedies Corporation tax case. He has been extremely busy during the past week preparing statistics to support the contention of I. P. D. A. that imposition of such an unreasonable or any sort of sales tax, for that matter, is suicidal and would bankrupt the entire State rights market.

The important contention of the I. P. D. A., according to Mr. Kosch, is that imposition of such a tax is unconstitutional and not consistent with the provisions or motive that prompted passage of the bill by Congress. While there is a feeling of optimism prevailing in State rights circles, the I. P. D. A. is leaving no stone unturned, and Mr. Kosch and the committee elected this week will devote all their time during the next two weeks in an effort to show the Internal Revenue Commission the error of its way.

The National Association of the Motion Picture Industry, while directly affected by the interpretation placed on the matter by the Internal Revenue Commission, is still noncommittal and no statement has been made from that organization. Why this attitude has been taken by this organization is more than the trade in general can understand, although it is a known fact thatt the N. A. M. P. I. representative in Washington, Jack Connolly, has kept well-posted with the situation and is rendering splendid service in Washington, having been instrumental in bringng about a number of mportant meetings.

Another meeting of the Independent Producers and Distributors Association will be held on Wednesday night, February 15, at Hotel Astor in New York. At this meeting all producers and distributors whether or not they are members of the I. P. D. A. are invited to be on hand for a general discussion of the situation. It is planned as a consequence of this meeting to take joint action on the tax question. Mr. Kosch will at this session submit a report.

"Innocent Cheat" Will Open in Los Angeles on March 12

Arrow Film Corporation's new six reel special, "The Innocent Cheat," will be given a premier presentation in the big 2,000 seat California Theatre, Los Angeles, of which Fred A. Miller is manager, on March 12. Among the notables from the Arrow organization who will attend the showing are Ben Wilson, Roy Stewart and Kathleen Kirkham. An unusual prologue will be arranged for the presentation and some of the more prominent Los Angeles city officials as well as representative players from the great film colonies will occupy boxes.

Arrow officials say the opening will be an event in the California city.

"The Innocent Cheat" is termed a moral drama. J. Grubb Alexander wrote the story and it was directed by Ben Wilson.

"Ten Nights" Sales Start Ball Rolling in a Record-Breaking Week of Big State Right Sales

The week just closed was the biggest State Rights sales week recorded for the past 15 months. More big sales were recorded this week than had been closed at any one time before in the history of the market. The deals represented an aggregate outlay by local buyers of approximately one million dollars. Those figures are conservative as the Enterprise Distributing Corporation of Atlanta, Ga., alone negotiated deals on pictures that represented an expenditure of $200,000.

Arrow Film Corporation and Equity Pictures Corporation reaped the greatest financial harvest this week from sales, for both reported important sales on their big specials. Dr. W. T. Shallenberger, president of Arrow, sold the Blazed Trail Productions, Inc., miracle picture, "Ten Nights In A Barroom" to Palmore & Homand of Baltimore, for Maryland, District of Columbia and Virginia, to Standard Film Exchange, through A. Weiland, for Western Pennsylvania and West Virginia, and to Progress Features of Los Angeles and San Francisco for California, Nevada, Arizona and Hawaiian Islands

Equity sold its masterpiece, "Where Is My Wandering Boy Tonight?" to Ben Amsterdam of Masterpiece, Philadelphia; Sam Grand of Federated, Boston, and Sam Zierler of Commonwealth, New York. There are two other sales that were expected to be closed this week. The Arrow and Equity sales alone aggregated more than $350,000.

What it contends to be the biggest southern State Rights deal negotiated in this field was reported this week by the Enterprise Distributing Corporation of Atlanta, Ga., in announcing the acquisition of product amounting to $200,000 for distribution in the fifteen states in which that firm operates. The company maintains offices in Atlanta, Dallas, Oklahoma City, New Orleans, Kansas City, Omaha, and St. Louis. The deal involves more than 50 States Rights feature productions, divided into series, and starring many well-known western favorite productions, divided into series, and starring many well-known western favorites. The sales:

ARROW FILM CORPORATION

"Ten Nights in a Barroom"

Progress Pictures Exchange, California, for California, Nevada, Arizona and Hawaii.

Palmore-Homand, Baltimore, for Maryland, District of Columbia and Virginia.

Standard Film Exchange, Pittsburgh, for Western Pennsylvania and West Virginia.

"Blue Fox," "Bachelor Apartments," "Strangers in Canyon Valley" and two Jack Hoxie westerns

All-Star Features Exchange, Salt Lake City, for Colorado, Utah, Wyoming, New Mexico and Southern Idaho.

Eddie Lyons Comedies, Broadway Comedies, "Girl from Porcupine," 12 Jack Hoxie Westerns and two future productions

Arrow Photoplays Company of Denver, Salt Lake City and Seattle for all three territories.

EQUITY PICTURES CORPORATION

"Where Is My Wandering Boy Tonight?"

Masterpiece Exchange, Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Federated Exchange, Boston, for New England.

Commonwealth Exchange, New York City, for New York State and Northern New Jersey.

"HIS NIBS" SYNDICATE, INC.

"His Nibs"

Fontenelle Film Company, Omaha, for Iowa and Nebraska.

PHIL GOLDSTONE

Richard Talmadge series

Enterprises Distribution Corporation of Dallas, Atlanta, New Orleans, Kansas City, Oklahoma City, Omaha and St. Louis for 15 southern and southwestern states.

Franklyn Farnum series

Enterprises Distributing Corporation of Dallas, Atlanta, New Orleans, Kansas City, Oklahoma City, Omaha and St. Louis for 15 southern and southwestern states.

C. B. C. FILM SALES CORPORATION

"Heart of the North"

Select Pictures Corporation for Australia, New Zealand and Tasmania.

In the Independent Field

MONTY BANKS IS UP TO SOME MONKEY BUSINESS
Clever comedian enjoying a smoke with "Bozo," the Chimpanzee, who appears with him in series of comedies being State righted by Warner Brothers

From the Showmen's Angle

SIXTY exhibitors in Western Missouri and Eastern Kansas on Tuesday, Feb. 7, organized an Exhibitors' Direct Service Exchange, which will handle State Rights productions, along the lines of the co-operative St. Louis exchange bearing the same name. Most of the leading exhibitors in that territory are concerned in the enterprise. Negotiations already have opened for productions to be distributed through that exchange.

Showmen in general are particularly enthusiastic about the Warner Brothers' organization. Their "Why Girls Leave Home" has saved many a house and their latest vehicle, "School Days," promises to be another record-breaker, for the showing at the New York Strand last week was exceptionally big.

Glancing through our correspondence from exhibitors one is struck by the characteristically encouraging tone of these letters. The attitude of showmen toward State Rights never was more favorable and if the opportunity confronting State Rights exchangemen today is not made the most of, it will not have been because the theatre folks gave a deaf ear.

Universal's widely-advertised picture, "Foolish Wives," was slated for a long run at the Rialto, San Francisco, but after several weeks was pulled out to make way for "Ten Nights In A Barroom," the Arrow special, which opened there on Sunday. Reports from the house manager up to the time of going to press were that huge crowds had to be turned away, with indications that the picture will stand up for five or more weeks. The success of the picture in 'Frisco immediately brought a demand from Los Angeles where the production opens on Sunday, February 12, at Tally's Theatre for a run.

Col. Selig's "Jungle Goddess" Is Nearing Completion; To Launch Newspaper Campaign

Col. W. N. Selig's new wild animal serial, "The Jungle Goddess," co-starring Elinor Field and Truman Van Dyke, will be ready for release soon, according to Mr. Louis Auerbach, of the Export & Import Film Company, Inc.

Production at the coast studios is now proceeding according to schedule. Delay occasioned by the unlooked for frost, which seriously hindered the taking of wild animal scenes, has been made up for by constant night work. Director Conway has now finished the ninth episode of Agnes Johnston and Frank Dazey's drama. Work on chapters ten, eleven and twelve is rapidly nearing completion.

The posters for the first six episodes are now ready as are the lobby display photographs for the first four chapters. Slides, heralds, banners, etc., will be available within one week. Material for a 32-page multi-colored press book with exploitation and exhibitor aids, reproductions of posters, cuts, lobby photographs, and a complete newspaper campaign is now being assembled and should be off the press within two weeks.

"The Jungle Goddess," it is said, will be backed by extensive newspaper publicity in addition to the trade paper advertising now going on. Following its release, several syndicates will distribute individual feature stories to the various periodicals and newspapers regarding the production of wild animal episode pictures.

Grace Darmond, "Shadows of Jungle" Star, Seriously Hurt

Grace Darmond, star of Warner Brothers 15 episodes animal serial, "Shadows of the Jungle," was seriously injured during the filming of an African jungle scene, according to Sam Warner, under whose supervision the episodic drama is being made. Miss Darmond is said to have fallen from an elephant's back, and while the exact injuries sustained are not known she was confined to a hospital for a week.

Scores of other accidents have occupied during the making of the serial. An idea of the trials and tribulations in serial making, including the many accidents that have befallen the players, is contained in the following letter sent by Sam Warner to his brother, Harry M. Warner.

"We have finished the eighth episode," writes Sam Warner, "and the director is completing nine, ten and eleven. I will make part of 12, 13, 14 and 15. Miss Darmond fell off an elephant's back and has been in bed a week. Mrs. Hill was attacked by one of her leopards and bitten in the neck and leg. An artist we had working insisted on shaking hands with a lion. He is still in the hospital, having nearly lost his hand. Another trainer got in the way of a tiger and landed in the hospital, but is now out nursing twenty-two wounds. A negro tried to put out a flaming torch in some gasoline, and almost burned the place down.

"All these accidents were not due to our negligence. While we are covered by insurance we have had a hard time preventing them from cancelling it, as they have paid out an average of one claim a day. I haven't mentioned the burns, monkey bites and the few fingers that have been lost by the various players in the serial."

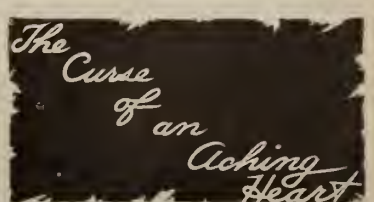
New Amalgamated Series Acquired by East Coast, Inc.

An explanation of the extra amount of activity in the main offices of East Coast Productions, Inc., and the sudden decision of Franklyn E. Backer to leave for the coast on February 11 is forthcoming in announcement of a second series of Amalgamated Pictures to be launched through the franchise-holders of this organization upon Mr. Backer's return. The second production of the first series, designated as co-star pictures, is "Any Night" and will be followed by "The Greater Duty," the prints and accessories of which are now ready for shipment to the exchanges.

A feature of the distributing method of this series was the showing of three completed productions upon the screen before any contracts were closed with the independent exchanges holding Amalgamated franchises. The new series will be launched along the same lines, and the first three pictures are now ready and will be brought east by Franklyn E. Backer upon his return from the trip to Los Angeles some time late next month.

Producers' Security Acquires Three Melodramatic Features

"The Bootlegger," starring Walter Miller, has been passed by the New York Motion Picture Commission, according to a statement made this week by Producers' Security Corporation, which is State righting the timely feature. Roy Sheldon directed the picture, which is arousing much curiosity. Negotiations are now under way for a representative first-run showing in a New York theatre.



The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals', the corporations'—big events of the past.

We will also make a few predictions of the future on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

MOVING PICTURE World

The oldest and newest trade paper in the field

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Small Income Managers Can Exploit by Cutting Stunts to Fit the House

PRACTICALLY all of the questionnaires filled in on the page published in this paper praise this department. Only one manager, so far, has said that he does not use the suggestions. Many have replied that they used them "with changes" and several have suggested that most of the stunts are too expensive, asking that material better suited to houses with small incomes be substituted.

We cannot quite get the angle of this last series of replies, for a large percentage of the stunts used each week are from small-income houses, and the costs have been quoted, as in the case of Howard James, of Union Hall, Voluntown, Conn., who pulled them in at a cost of forty cents. Others have required only a little carpenter and paint work and a few passes for the loan of toys and other material. You cannot get a stunt much cheaper than for nothing, and a lot of the ideas have cost the house absolutely neither money nor passes.

Wrong Mental Attitude

The trouble is that these managers approach the department with the wrong slant. They feel that exploitation costs more than they can afford, and they read the department to confirm their opinion—and find such confirmation, no matter what the department may contain.

We do not take each stunt and tell how it can be cheapened, for we do not think that the average manager needs such elementary instruction. We do, very often, suggest the simplification of an idea to give a general idea of how to treat the rest.

Practically eighty per cent. of the stunts given in any issue of this department are as available to the house able to spend three dollars in exploiting a picture as to the manager who can spend a hundred dollars. It is merely a matter of adapting the idea to the house.

Because the original stunt cost $80 to construct, it does not follow that you will have to spend as much if the income from your house does not permit such expenditure. You can take a stunt that will cost more to work than your house will hold at capacity, and you can cut it down to your exact size.

Take the issue of February 4, for example. Page 531 shows a Lindlar lobby that can be made up for about four dollars, and can be done even more cheaply by using paper cutouts instead of fabric ghosts. It does not cost much to placard the taxis in a small town. It costs nothing to use the newsgirl stunt, for you can lay this off to the newspaper, and you can figure what it costs to letter your exit doors. There is not a stunt on that page that any manager cannot work, no matter how limited his income. And if he has not booked Three Live Ghosts, he can take the *idea* and make a jumping banner for any picture out of any material from a one sheet pasted to a cardboard box cover from the dry goods store to a canvas sign.

More Saving Ideas

The next page carries three stunts. One shows a window dressing which cost only the cards, another tells how a cutout was worked and the third describes how working in with a charity got a house a good banner location.

The third page gives an example of the reuse of old material, tells of the snow covered lobby (which has been worked for as little as $3.50) and tells how a Paramounteer obtained a free fashion show in a store window and was asked to call again.

It is not until you come to the fifth page that you strike a stunt which is not possible to the smalles house, if done in a small way. This is the book lobby, which is here also used for a perambulator. As this can be worked every two or three months, if not more often, and serves both for the street stunt and the lobby, the $25 it cost can be divided by five to make each stunt cost only $5 plus a little painting for a really big town stunt.

You are not supposed to use these stunts as they stand, but to adapt them to *your* house and *your* purse. It can be done, because it is being done daily by hundreds of live wires who are not always going to be small town people, but who are now getting their training for larger jobs and broader fields.

This entire department is for the small town man. He can get an idea from any stunt.

Lindlar Exploitation All at Sea This Week

This week instead of showing an expensive lobby and telling how it can be cut down, Walter Lindlar, of Paramount exploitation, tells how this simple decoration can be built up. All he shows is the foundation idea. The rope ladder is simply made. You can use wooden rungs, painted black, to simulate iron, and tie these to an uncut rope, if you don't want to go to the trouble of splicing; (which you probably won't) and the life preservers can be made of old scene cloth, stuffed with straw and painted white and lettered, if you cannot borrow the real article. The box office is covered in with stiff paper and lettered "Purser" and if you have a built in box office, you need only a sign and an announcement that the steamship company will not be responsible for valuables not left in the purser's care.

With this display for a starter, you can build up the idea to the most complicated lobby you care to pay for, and you will not have to lay out very much for a material enlargment on this idea. Even a fresh water yacht club will be able to lend you signal flags and port lights, and a fog horn on the roof will give the noise you may feel you need. Any small siren or deep toned tin horn will serve as a fog warning if you keep it hidden, and you can find a small boy who will esteem it a privilege to act as stage manager in return for a pass.

Get a Change of Pace on "Molly O" Exploits

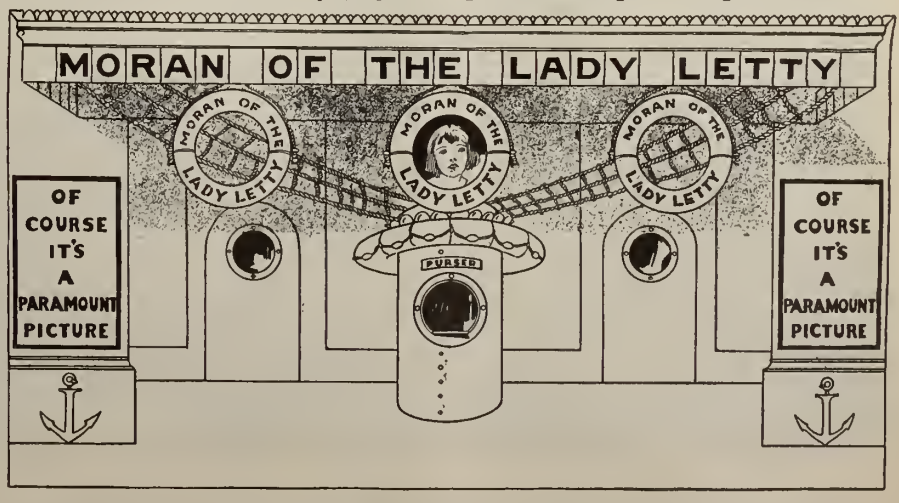
Each week we get a big batch of photographs on "Molly O" exploitation, and we do not use them because they are all like the ones we had the week before and the week before that.

For the exhibitor it is good ready-made exploitation. All he has to do is to book the picture and the manufacturers of the various "Molly O" products will do the rest with the long line of hook-up material. In the Ohio Valley section they are also using a girl impersonator of Mabel Normand, who apparently carries the First National film cans around with her.

Of course the exploitation is new in each town, but why not give it a new twist anyhow? Instead of putting a painting of Miss Normand in the window with Molly-O hats, make up half a dozen head cutouts and put the hats on these. Drape Molly-O fabrics over other cutouts and feed a cutout real Molly-O biscuits.

Don't be content with what is handed you. Jazz it up and make even more money. Stage a cracker eating contest in your lobby, using Molly-O biscuit, and awarding a prize to the boy who makes the neatest job of eating three crackers and then whistling Yankee Doodle all the way through without losing all of the biscuits. Just shoot up the town even if you have to take a fine for violating the fire ordinances against excess standing room sales. At least make them try to get in and you can hold it over for a second week.

"Molly O" has the largest hook-up possibilities of any picture since the same star's "Mickey," and it is developing the least orignality in campaigns, because so much can be gained without great managerial effort.


MORAN OF THE LADY LETTY
MORAN OF THE LADY LETTY
MORAN OF THE LADY LETTY
MORAN OF THE LADY LETTY
OF COURSE IT'S A PARAMOUNT PICTURE
PURSER
OF COURSE IT'S A PARAMOUNT PICTURE

PITY THE POOR SAILORS ON A NIGHT LIKE THIS!

Walter Lindlar's nautical lobby for "Moran of the Lady Letty" is inexpensive and characteristic. You can add to the ship suggestion with boatswains, marlinspikes and little things like that all the way up to a full sized ship's deck

Selling the Picture to the Public

Audience Criticism Helped Sell Picture

Staging a pre-view at which audience comment could be obtained, Gift's Theatre, Cincinnati, put out a thousand questionnaires to a representative list, about 750 of those invited responding.

After explaining that Ince claimed "Hail the Woman" to be an exceptional picture and that the management wanted to check up the statement from opinions of their own representative patrons, these two questions were asked:

Do you think "Hail the Woman" is an exceptional picture as compared with the majority of photoplays you see?

What, in your judgment, are its chief points of excellence?

The second question naturally leads to an affirmative answer to the first, and then the spectator has to justify that answer by an appreciation.

Space was also left for additional expressions of opinion and this gave some very valuable publicity material, much of which the newspapers carried as part of a new story of the stunt. This was all velvet, as the big idea had been to obtain material for advertising work.

It's a good stunt that will bring you such opinions as: "At a time when narrow prejudices are being fostered by organizations which would attempt to clothe hypocrisy with religion, 'Hail the Woman' comes to clear the atmosphere." No press agent could do better than this.

Hyman's Novelties at the Mark Strand

For the week commencing with Lincoln's Birthday, Edward L. Hyman has selected two characteristic numbers for the program at the Mark-Strand, Brooklyn.

EDW. L. HYMAN

The overture will be Laurendeau's Memories of Abraham Lincoln, a potpourri of war-time melodies including Tramp, Tramp, Tramp the Boys Are Marching, John Brown's Body, When Johnny Comes Marching Home, Our Flag Is There, Marching Through Georgia, The Battle Cry of Freedom, Massa's in the Cold, Cold Ground, Arkansas Traveler and Dixie. The stage lighting will be red, white and blue spots, stage strips and foots in blue, with flashes of the three colors from overhead strips. The house lights and dome will be white, the cove red and the box lights blue.

Following this comes a negro number, using the Levee set. The opening selections will be Old Black Joe, sung by an ancient negro; Don't Cry My Honey, sung by a mammy, and Carry Me Back to Old Virginia, sung by a younger black boy. Then a scrim is dropped with a motion allegory of Lincoln, presumably the vision of the race he freed, and the four singers drop upon their knees and shout Glory, Glory Hallelujia as the curtains close in.

Next comes the Topical Review, followed by Prosch's Variations sung as a concert number, a showy selection for an excellent coloratura soprano, and this is followed by the last production.

The setting gives a garden with a flowered wall with an arched gateway, set with a stone bench, sun dial and swing. One pair of sweethearts are at the swing and the others by the bench. The first selection is Friml's I Love You, Dear, followed by Greig's Sunshine Song. At the conclusion of this number the swing is electrically illuminated.

The film features are Nazimova in "A Doll's House" and a Mermaid comedy, "The Vagrant." Goodwin's In the Garden will be the organ postlude.

FIVE INTERESTING BOOK DISPLAYS FOR "PENROD" DONE BY PETE SMITH IN CHICAGO

Working with E. Joslyn, the local First National man, Pete blew into town with Wesley Barry and tied up traffic all over the Loop by parading the young man with the naval recruiting officers. It was the biggest time since the Haymarket riots, and made them forget the stockyards strike. This was the first fruits of a tour of personal appearances of the star for "Penrod"

Selling the Picture to the Public

HERE IS A VALUABLE SUGGESTION FOR BOOK PLAYS

Oscar Whit,e of the Rex Theatre, Sumter, S. C., devised the twelve-page book made from beaver board to stand in the lobby. The cover and four of the right hand pages are lettered with material for Paramount's "Miss Lulu Bett"

Turned the Leaves for "Miss Lulu Bett"

Oscar White, of the Rex Theatre, Sumter, S. C., a Southern Enterprises house, has evolved something that is a cross between Lindlar's book lobby and the dispaly racks used in certain lines of business. The cut shows the general idea of the device, which is a twelve-page book, built of beaver-board, and which is stood in the lobby with the pages partly opened.

The front cover, which does not show from this camera angle, was lettered up with the title, Miss Lulu Bett, with the author's name below and "A Paramount Picture" at the bottom. The third page tells that Adolph Zukor presents the play and gives the billing. Page five reads: "The play that of New York saw and talked about. The book that half of America read and raved about. Now on the screen for all the world to enjoy."

The next page carried: "A picture of universal appeal because its deals with the lives of American people as no picture ever did before," and the last lettered page gives: "The story of a woman who thirsted for love and whose nature had always been starved. See what she did to win happiness."

The last cover page was left blank, but this gave five messages which could be read if one stopped.

This is a distinctly good idea, and not a costly one, for the book can be cut up and used for other purposes when it has served its turn for the novel origin play.

Sold An Editor on Good Sunday Shows

W. C. Johnson, of the Rialto Theatre, Columbus, Ga., got Betty Compson in "The Little Minister" to replace a cancellation. He had no time to prepare a lobby display or do the usual exploitation, so he worked hard with slies and used the editorial comment from this paper to run in place of the regular reader, backing up the display advertisement with the strong endorsement.

Evidently it coaxed the editor in, for Monday morning the editorial column carried this:

"Went to see our first Sunday movie yesterday—'The Little Minister'—at the Rialto. It'll do ye good, mon, to see the picture like that any day in the week, and all the more on the Lord's Day."

You can't buy that sort of thing. It has to be given you. More power to Johnson!

Revives the Bull

For the past few months the "this is no bull" blanket for cows has been forgotten, but Fox's Liberty Theatre, St. Louis, very appropriately revived it for Clyde Cook in The Toreador. The animal was led through the streets by a man in a bullfighter's costume and made up to resemble the comedian. The banner also announced A Virgin Paradise as part of the bill and put both titles over.

The no-bull idea was a winner for a time. It is just as good as ever and even in the small towns is can be dug out again every six months or so. But if you work the stunt, keep the blanket short enough to prove that it really is no bull. The widder should not be covered, as was the case in many of these stunts. It helped to capacity in St. Louis. It will make standing room in the smaller towns.

Worked Again

The Mozart Theatre, Elmira, N. Y., worked the careful driver idea, orginated by a Paramount exploiteer, for Fox's "Over the Hill."

The newspapers announced that the traffic officer on the post nearest the theatre would award five pairs of seats to the most careful drivers on a certain day.

The newspaper publicity alone would have paid the trifling cost, but the stunt had the further effect of bringing most every automobile in town past the elabortely decorated house front, which was why that particular traffic post was selected.

Had Elaborate Lobby at a Moderate Cost

J. G. Crouch, of the Princess Theatre, Troy, Ala., sends in an elaborate lobby which cost him only $7.10 in money, but he does not count in his own time nor that of his violinist, Herman Moore, who helps him on these displays.

There is rather too much fence here, we think, but the display is elaborate and helped to bring them in to "The Old Nest." We presume that the patron entered through the house shown in the center and that the fences were taken down as the patrons came out, but Mr. Crouch does not supply the details. This looks like a lot for $7.10, but Mr. Crouch says that is all the material cost. It looks as well as a hundred dollar lobby and probably brought in every cent as much business.

The details do not show clearly in the photograph, but it should be noted that the background is partly filled with branches over which Spanish moss is draped, and branches run from the three-sheet boards at the corners into the picture.

If you use your head you can make a hammer and saw take the place of dollars and cents in your lobby displays.

THIS LOOKS AS THOUGH THE PATRONS JUMPED THE FENCE

But they went in through the cottage in the center when "The Old Nest" played the Princess Theatre, Troy, Alabama. The fences were taken down to let the crowd out. It was built by Manager J. G. Crouch and his violinist, Herman Moore

Selling the Picture to the Public

Scene Model in Lobby Made a Heavy Business

John B. Snider, of the Grand Theatre, Bessemer, Ala., writes an entire chapter on exploitation when he says that people are particularly attracted by miniatures. He knows, because it worked for him, and everyone else who was tried it will agree with him.

But this is not Mr. Snider's only shot. He cleaned up just before Christmas with a potato matinee stunt the four days of the week before Christmas. Any child was admitted on presentation of five potatoes, and the surprising total of 82 bushels was realized. The tubers were turned over to a local charity for distribution among the poor and in addition to 42 inches of reading matter and the use of a cut, Mr. Snider writes that he won over to pictures a great many who were inclined to look down on the "movies."

And get this angle from Mr. Snider. He suggests that in town where there is much unemployment you do not have to wait until next Christmas to work this stunt. Do it next week, or the week after. It may hurt the matinee business a little, but it will mean hundreds of dollars in the long run.

Mr. Snider tells how he made the scene model better than we can. Listen to him:

"The other two photographs show our lobby display for "The Sheik" during its run here last week. As you will see the main attraction in the lobby was the miniature reproduction of a scene from the picture. The small stage was built over our regular photo display case. The bottom of the stage was covered over with sand. The figures in the figures standing in front of the tent were cut from the 22x28 as were the horsemen in the background against the horizon. The four horsemen in the right front foreground were cut from the 3 sheet mounted on heavy cardboard and stood up in the sand. The tent was made from a plain piece of white cloth striped a brilliant red with show card ink. The lone palm tree was made by taking a round piece of wood, painting it brown and making the leaves from a piece of dark green card. The sides of the stage were made of wall board, painted with kalsomine blended, using the colors blue, white and pink to give a sunset effect for the horizon. Three 75-watt lamps kept the interior of the box well illuminated day and night, and it attracted more attention than any lobby display I have put out regardless of the cost.

"As we have received many helpful suggestions from your valued paper of the activities of fellow exhibitors I feel that I should pass on to them through your paper any ideas that we have found useful and a paying proposition. Whether they think it will help them or not is for them to determine but I will be willing to bet any of them that if the thing is put up right it will attract as much attention as if they had spent $50.00 for some elaborate lobby. It is the miniature things that count. I know for I have a display frame made using the same stage frame in my lobby now advertising 'The Old Nest' for its run during the latter part of the week and 8 out of every 10 people passing along the sidewalk stops and looks at it and I will bet that I get some money on 'The Old Nest' because of the display."

Getting Reckless

We told you E. Metzger, of the Strand, Creston, Ia., was getting to be a regular spendthrift. He spent four dollars on a single stunt and if he doesn't watch out his name will replace the drunken sailor in the old saying. Time was Metzger could upset the entire town for $1.75.

Anyhow, he hired a masked girl to sit in a department store window and write teasers for First National's "Nobody" on a slate. Half the time she wrote such cryptic messages as "I am nobody, yet somebody. Guess my identity," and the other half she wrote about the store bargains, which is why the stunt cost Metzger only four dollars, for the store paid the other half of the $2 per for four days.

Now a Debate

Eller Metzger, the economical exploiter of the Strand Theatre, Creston, Iowa, has found something with which to vary the composition contest and the newspaper symposium.

When he booked First National's The Oath he arranged for debates in the schools on the question as to whether the marriage vow or the oath of allegiance to one's country were the stronger tie.

A Dual Role Stunt

General Manager, F. J. Miller and J. L. Shields, house manager of the Rialto Theatre, Augusta, Ga., have worked out a stunt for Chaplin in "The Idle Class" that will work for any dual role and work to the limit.

The 24-sheet gave two pictures of Chaplin, as the tramp and as the millionaire. The tramp was cutout and mounted on beaverboard. It was placed before a mirror on which had been pasted the cutout of the second character. The effect was that of looking into the glass and seeing one's other self, and it attracted no end of attention. It was put in the lobby close to the sidewalk.

Harold Lloyd was also on the bill and his 24-sheet was cutout and hung from the cornice. The two stunts cost only five dollars and brought a lot more than that in.

Split the Crowd

When the Strand Theatre, Laredo, Texas, imported a Mexican opera troupe, the Royal did not decided to give the ushers a holiday. Being a First National franchise holder, the Royal took the Associated Producers' "The Forbidden Thing" and made such a fuss over it that they played to a good business the opening night of the Mex opera.

It would sound better to say that they played to S. R. O., but they didn't. They did, however, fend off a loss and not only made a little money but held their patrons to the idea that there was still another theatre in town. That was the big point. The patrons were held.

Here's a Good One

A "Toonerville Trolley" won the first prize in the Mummers' Parade in Sunbury, Pa., New Year's Day, which inspires the First National publicity department to suggest this comedy series can be put over with small prizes offered for the best reproductions in miniature made by boys under a stated age out of the materials to be found in every home, old cigar boxes, tin cans or whatever the kinds think they can use.

It's a capital idea and you can easily tie up some prominent window for a display of the entries. They can't be any funnier than the Fontaine Fox cartoons, but they can be funny.

A MONEY MAKING LOBBY DISPLAY AND A DETAIL OF THE STUNT WHICH MADE THE MONEY

On the left is seen the lobby of the Grand Theatre, Bessermer, Ala., and on the right an enlargement of the miniature setting which got most of the attention. It was very simply made and John B. Snider says that he knows it caught on because of the number of people who stopped to linger before the display. It worked so well he is using it for a repeat

Selling the Picture to the Public

HOW GEORGE SCHADE MAKES HIS MARQUISE CUTOUTS

This picture shows how he built up his display for "Lying Lips" from corrugated board and laths, painting in where the lettering obtruded and varnishing the whole to make it weather-proof. He gets a splendid display for little cost

Playing on Curiosity

Daniel Knight, Jr., of the Globe Theatre, Marcus Hook, Del., advertised "The Sheik" for two months, but did not tell where or when it would be seen.

After a while the thing got on the nerves of the curious and they began calling the local paper up to ask when and where "The Sheik" would be played. The paper tried to find out, but no one, not even Knight, seemed to know. When he was all set he went over to see the editor and the result was a front page box headed "A Question Answered," and it was not included in the advertising bill, either. This will work just once, but it's a wonder the first time.

Toy Trestle Work to Help "The Iron Trail"

Another development in the toy train idea for "The Iron Trail" was found by James Q. Clemmer for the Winter Garden Theatre, Seattle. In place of the usual lobby display on a platform he threw a bridge across the rear of the lobby, making two spans with the box office as a central pier.

The trestle was built from the construction sets sold in the toy stores and material was supplied by a toy store in return for a credit card. An electric train was also furnished, and this ran over the bridge and returned across a panoramic setting which backed the display, and which is only faintly indicated in the cut.

By a trip arrangement a whistle was blown each time the train crossed the box office, which attracted attention to the display and added to the realism, a cylinder of compressed air supplying the whistle.

As the lobby of the Winter Garden is very wide, the raidroad had room for a full display and many persons were attracted by the ingenious device and sold the Rex Beach story. The cut shows only about a third of the display, but it will give an idea of the construction work. A headline and illuminated cars helped to attract attention to the train when the whistle was not blowing.

Sin Flood Impressed at Advance Showing

E. S. Rogers, of the Tivoli Theatre, Chattanooga, had the first showing of "The Sin Flood" in Southern territory, and reports not only a good business, but an excellent after effect, for the picture left the people talking!

He made a part of his drive on the fact that Chattanooga was to be the first to see it, but mostly his advertising campaign was directed to the theme of the picture and was split about evenly between the moral lesson conveyed and the entertainment value, that the fact might be emphasized that this was a lesson in an acceptable form and not rigid propaganda.

The most effective appeal was an open letter to the mayor. The open letter should not be used too often, but here is an instance where it will offer its own excuse, and even though it was recently done on "The Old Nest," it had an effect.

The picture came so close upon the heels of the holiday that no records were broken, but it played to better than average business and did an amount of good that only the future can measure, and that not with precision.

Stages Chariot Race

Apparently the Fox advertising department is routing chariots for advertising "The Queen of Sheba" in the Middle West, for several sections report the use of the Roman jitneys.

The Capitol Theatre, Des Moines, bettered the stunt by getting hold of two chariots and staging a race down the main street about noontime, the course covering three blocks.

It made a lot of talk, but it is hardly safe to work the stunt with local horses, for there is something of a knack in handling the horses, and it is safe to speed them only where trained horses are employed. It should be possible to book chariot racers at a small price now that the circus and fairs are closed. Where trained horses are not to be had, it is better not to speed the carts.

A Sensational Railroad Melodrama
There's a gripping romance in this powerful story
Thrilling adventures of brave men and devoted women

TOY TRESTLE WORKED FOR "IRON TRAIL" DISPLAY

How Dr. Clemmer put over the United Artists' release at the Winter Garden, Seattle, with a long trestle backed by a cyclorama. The train ran over the bridge and then ran back across the mountain range in the distance

Selling the Picture to the Public

How to Make Heralds Into Window Displays

Necessity may be the mother of invention, but J. H. Everett, of the Palace Theatre, Maryville, Tenn., was the proud father in this instance.

He had "The Sheik" and after he had copied the lobby of the Howard Theatre, Atlanta, as published in this department, he hooked a photograph store to a drive on The Sheik record with a magnavox attachment, which was new to the town. Everyone for a couple of blocks around came to see where the brass band was, and they looked into the window before they saw the horn.

Everett wanted to put copies of the book into the window, but he could find none in the local stores. The heralds were done with the front page in imitation of a book cover. Mr. Everett took these. Pasted the inner half of page three, first creasing the sheet to get an even division. Then he glued this half to page two, bent the unpasted half sharply at right angles and had easel cards which could be set into the window for a fine display and used more liberally than any book supply.

It's a useful little kink which will make heralds available for any picture. Keep it in mind. Cutting the bottom on a slant will permit the display to be angled in a low window.

Dam Good Exploitation Helped Priscilla Dean

Harry Gould, of the Hippodrome, Fort Worth, Texas, is not dependent upon an artist when it comes to lobby work. He can roll his own, as this display for Priscilla Dean in "Conflict" very exclusively shows.

He selected the dam incident for illustration and so planned his drawing that she seems about to shoot over the falls onto the heads of the entering patrons, and the banner helped to provide the patrons in large numbers.

It gave an adequate idea of the big punch in the story and backed up the "Never Again" posters which were used on the corner boards on both sides of the lobby.

Just what the stonework wings below are supposed to represent is not clear, but the flats serve to provide a place for the stills and if they have no other reason, that is sufficient. It is very evident from this and other pictures that Mr. Gould is a staunch believer in plenty of stills to put the idea over.

Fruitless Request Really Advertised

It might sound like a foolish stunt to ask for something you know you cannot get, but I. C. Holloway, of the Imperial Theatre,, Anderson, S. C., requested permission of the Chamber of Commerce to put a banner across the street in front of the court house for "Little Lord Fauntleroy."

He knew he could not get it, but he knew that more than a hundred solid business men would hear of the coming play and help him to spread the word. He knew that this information would sink in more deeply if he got them excited about it, so he asked for the forbidden thing and every man in the room knew all about it—and remembered. It was neat work.

He gave out pupils' tickets admitting to the matinees for ten cents. That is his standard matinee price, but the cards were backed with an offer to let them in the following week for five cents to see the start of "White Eagle."

A composition contest for the schools was planned and the principals were so interested that they instructed the teachers to correct and grade the papers before turning them in, which saved Mr. Holloway a lot of work.

He brought the college principal to see the picture the opening day and got an endorsement that means that sold tickets and he bannered the taxis for a week in advance of the showing. All of which helped to a substantial increase at a cost of only $15.

THIS STRIKING PAINTING SOLD THE IDEA OF "CONFLICT"
It was planned by Harry Gould, of the Hippodrome, Fort Worth, Texas, and he put over the idea of the big punch in a most striking manner. The Universal star seems about to shoot down on the heads of the entering patrons in realistic fashion

Staged Opposition To Revive Business

Joseph Neiser, of the Majestic and Princess Theatres, London, Ont., knows that there is nothing like a good fight to get public interest. He decided that the business could stand a little more interest, so he quietly staged a scrap. He booked in Molly O against Peck's Bad Boy and advertised as though the two houses were in desperate rivalry. Then he split the second half of the week with Hail the Woman at one house and The Silent Call at the other. These he exploited through a mailing list obtained from the local paper, as against window work and lithographs for the comedies. The dramas did the better business, and now Neiser is trying to figure whether his patrons prefer drama to comedy, whether the last half of the week is better than the first, or whether mailing lists beat paper and window cards. It must be one of the three.

In any event the "fight" got the attention he was after, and business has shown a decided improvement. A little dose of exploitation is helpful now and then to the most profitable houses.

Molly 'O Ball Was a Feature in Columbus

In addition to about a hundred hook-up windows for Molly O goods, the Mack Sennett-First National feature was put over in Columbus, Ohio, by a ball ostensibly conducted by the Old Guard, an organization of G .A. R. men.

Admission was gained through donations of food or clothing to be distributed to the poor at Christmas, and some of the merchandise hook-ups added their contributions to the material brought in by the guests. They also donated prizes of Molly O goods for the most graceful dancers, and the street rubes helped the fun along with their antics.

The biscuit company making the Molly O sweet biscuit gave out samples in the lobby of the Majestic Theatre, and a cocoa manufacturer changed his brand to Molly O and added a tiny cup of hot chocolate to the cracker.

The publicity enabled the Majestic to hold the feature to solid business for two weeks, the second week being fully the equal of the first and leaving a lot for the second run houses to pick up.

Jockeys and Charts Helped "Thunderclap"

For Fox's "Thunderclap" the American Theatre, Paterson, used six jockeys on blooded horses, which patroled the street in pairs and staged impromptu races when it looked as though they could get away with it. Each man wore a sign on the back of his jacket and the saddlecloths were also lettered for the house and attraction.

The heralds were in the form of racing charts, with a mortise for the house announcement.

Got 1173 Children

When he played Rip Van Winkle, J. S. Hursey, of the Majestic Theatre, Memphis, put out a Rip to parade the streets, with instructions to kid the kiddies along. He selected a glib, persuasive talker, and he played to 1,173 children on the run, 542 being in the house for a single matinee. Even if some of the children were part orphans he probably reached two thousand adults through his juvenile press agents, not to mention the Parent-Teacher Association and some women's clubs.

Selling the Picture to the Public

and "Fool's Paradise" in one glance because there is no heavy matter intervening. Here is an idea which any fairly competent artist can copy, and he will find that it gives him more in a comparatively small space than would a reverse cut of four times the area. Good attractors can be had, if one plans intelligently, and this is a really clever bit of work, and it looks like intelligence and not accident.

—P. T. A.—

This Reverse Drawing Lacking in Strength

Probably in pure whites and blacks this drawing for the Circle Theatre, Indianapolis, was a very sightly thing, but when it was reduced to a greyish black on a yellowish paper it did not look so well. A much better result could have been gained with black lettering and light benday curtains, with the drawing cut into with a white line to define the black.

KATHERINE MAC DONALD
IN
"THE BEAUTIFUL LIAR"
HE thought she was a famous actress
SHE lied and lied, then lied some more
BUT when the famous star came back?!!
Due to the enthusiasm of our patrons, Alla Axiom's engagement will be extended for one more week
CIRCLE THEATRE
Extended Engagement
ALLA AXIOM
APPEARING DAILY at
1:15 3:25 9:50
KATHERINE MACDONALD
IN
THE BEAUTIFUL LIAR
ALLA AXIOM
TONY SARG ALMANAC
CIRCLETTE OF NEWS
TOPICS OF THE DAY

A SKETCH THAT FELL DOWN

Even better would have been an outline sketch with some real type instead of lettering. This is an example of a lot of the work done between the two oceans. It seldom comes out well, yet artists keep on turning out the design in spite of that fact, possibly because they hope to be the exception to the general rule. With such a drawing, the star and title should have been painted in a thick white letter. This would not have been as symmetrical as the lettering used, but between symmetry and ticket sales, we think that most managers prefer money to art effects, and this is not even sufficiently artistic to come under the latter classification. The sketch means nothing. It is a picture of two curtains with a man in oriental dress standing beside the opening. He does not arouse any particular curiosity as to why he should be there, and the portrait does not look enough like Miss MacDonald to permit a clear type announcement to be dispensed with. It is four 175 lines with about 150 lines on each column wasted. A four twenty-fives would have told more than is given in this sketch, and there is not enough to that mortise to save the space. We might excuse the reverse if the drawing meant something, but it has not even that excuse. It is mostly a waste of about 500 out of 700 lines.

Adding to the Title a Trifle Confusing

With the Son of Wallingford and Get-Rich-Quick Wallingford both on the first run market, there is bound to be some confusion in the minds of the fans, and the Allen Theatre, Cleveland, adds to the confusion by contributing a third title, The Son of Get-Rich-Quick Wallingford. From the appearance of the copy it would seem that the Get-Rich-Quick was added after the lettering had been done, for it is in a different style. We think that with so much type to be used, the management has lost

—as Barnum said "There's one born every minute"—and now for the fascinating story of "Big Jim," Blackie Daw" and the boy with the lobeless ears in
"THE SON of GET-RICH-QUICK WALLINGFORD" by
GEORGE RANDOLPH CHESTER
The most Fascinating Characters in Fiction are brought to life by their Author-Creator in this entertaining picture. Nearly everyone has followed the adventures of Get-Rich-Quick Wallingford and in this story the climax is reached in the career of this "Within the Law" buncoman and his associates
"Yes, Barnum was right," thought the big chesed Wallingford. "There's a fool born every minute and I'm the biggest one." When he saw the scheme of the son for whose future he had always feared—
—but that's getting ahead of the story! Better see it yourself!
One Week Starting Today
ALLEN
THE DOMINANT THEATRE
DIRECTION JULE and JAY J. ALLEN
OPERA!
CARMEN
Mr. Francis J. Sadlier
"FINLANDIA"

A CONFUSING TITLE

out through not telling of the big punches of the play. The lake of burning oil is sensational enough to get anyone's money, the real estate deals and the drilling for the oil are all points which will sell better than the generalities in this copy. It is very poor selling for a first run house and is either careless or ignorant, for the Vitagraph press book carries a wealth of material. The copy almost suggests that the management hoped that the picture would not make money. It might have been written by a man who had heard of the Chester stories but had never heard of the play, but it should not have been written from this slant by anyone who reads the trade papers or the fan magazines. It is the poorest copy we have ever seen from a McCormick-managed house. Possibly the advertisement writer thought he could sell the characters better than the story, but he should have sold the characters through the story. It just goes to show that even the best of us will take a tumble now and then.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.
516 Fifth Avenue New York

Schenectady Theatre Has Good Sheik Ads

The Strand Theatre, Schenectady, put over The Sheik with a well planned campaign. It started in ten days in advance to tell that the big Paramount production was coming. A series of three reading advertisements about three and a half inches, single, were first used on successive days. The first gave a general outline of the picture, the second told just who the Sheik was and the third went back to a general seller. There was a drop for a couple of days, then one teaser, followed by four the next day, then another two-day cessation and the big campaign broke. The Sunday advertisement shown here is chiefly press book mat

TODAY AND ALL WEEK NO ADVANCE IN PRICES
STRAND THEATRE
The book that amazed and thrilled the country!
Now the year's greatest screen sensation!
"THE SHEIK"
WITH
AGNES AYRES AND RUDOLPH VALENTINO
Supplemented by
AN ALL STAR STRAND PROGRAM
A STORY of love that flowered in a desert oasis. Out of hate, in a pampered society belle who met her master. Out of revenge, in a wild young Chieftain who knew no law but his will. Nothing approaching it ever seen on the screen!
From World's Best-Selling Novel by Edith M. Hull—Scenario by Monta M. Katterjohn

USING PRESS BOOK MATS

with a few extra lines built on, but it shows that the press book stuff can be used to make money with—which was not always the case a couple of years ago. It is a good selling cut because it tells in the single pose the essential idea of the play. It is conventional work, but it put the engagement over to a lot more money than is usually made by the house, and paid for all the extra advertising.

—P. T. A.—

This Cleveland Trio Shows Good Writing

We rather imagine that the advertising copy for the Gusdanovic houses in Cleveland is done by the sign writer rather than an artist. This looks more like the work of a sign writer, who is intent upon getting the message over in good lettering. He does a better and neater job of it than would an artist, who probably would be more concerned about his art than legibility. The lettering is a little rough, but every line of it can be read in the size in which it is shown in the original, and this s a great deal more than can be said for some of the art work in which the pictures are more or less pretty, but in which the message is not put over. The only type is the cast and other details of the operatic production at the Circle, where a comic opera company plays each night and three matinees, the film feature rising to star place at the other afternoon performances.

Selling the Picture to the Public

This is an odd idea, but probably the signers will not play daily matinees, or possibly the other days were used for rehearsal of the next production, the matinees being given on Saturday, Sunday and Monday. The second string houses merely offer the main title and the comedy, but get those over well. We do not like the "first four days." Probably that is explicit enough, but Monday to Wednesday

A TRIPLE CLEVELAND AD

is more definite and more elegant. The space is 150 lines across four, and this gives ample room without crowding. It strikes us that comic opera should give a stronger appeal than vaudeville and will cost less. The idea is interesting, for there is more sound music tucked away in the old opera comique than can be found in most of the present day girl shows.

—P. T. A.—

Calls Pola Negri Names to Sell First National

This is one of the first examples of the advertising for the Palace Theatre, Dallas, the

PALACE
STARTING TOMORROW
Stupendous Glittering Magnificent
A spicy tale of the scandals of an Oriental court and the romance of the
SILKEN DARLING of a hundred HAREM BEAUTIES
POLA NEGRI
as the Wild Desert Dancer in the Greatest Romance of the Orient ever shown
ONE ARABIAN NIGHT
The Dazzling Romance of the Harems of Bagdad
The Palace, the Largest and Finest Theater in Texas. Equaled by Few Theaters in America. Presenting the Famous Palace Orchestra Daily

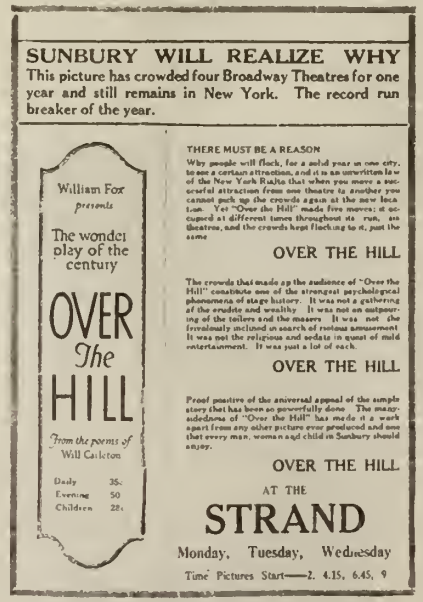
A TEXAS INVITATION

finest house of the old Hulsey string, and we think a lot of Texans were coaxed into the house to see "the silken darling of a hundred harem beauties." We didn't notice a hundred beauties when we saw the First National presentation, but perhaps Texas liked them. It was more the production than the players which seemed to count, but it goes to show that the Palace press agent has imagination. For a comparatively small space this display makes a big flash. Paneling the announcement, with the light line used, does not cut the text from the cuts, and yet it serves to widen the space without increasing the space bill. It is a very intelligent handling of the three sevens, both as to the copy and its disposition, in the space. The placement of the signature is unusual, but this balances better than where the signature is centered, for then it would be in conflict with the cut at the left. It is all so well done that we hope to obtain other examples of the work. The copy is the chief point of merit, for it gives the idea of a snappy story with an elaborate production. It sells just what the house has to offer, and all too often the copy for a display is at variance with the nature of the story to be sold and sells people on the wrong idea. Often a patron will feel dissatisfaction with a story, not because it is poor, but because it is not what he had been led to expect, and disappointment is mistaken for lack of merit. The same play, properly sold, might have pleased the same person.

—P. T. A.—

Strong Selling Talk for Over the Hill

J. M. Blanchard, of the Strand, Sunbury, Pa., does not tell where he got this copy for "Over the Hill." If he wrote it himself, he should hire someone to pat him on the back, for it is capitally done. If he found it somewhere, he at least has an appreciation of a good thing. We are inclined to believe that Mr. Blanchard wrote it, for he was one of the earliest contributors to this department, and he was not a newcomer then. He lays his copy very interestingly. He starts off with a statement that gets attention and then he proceeds to prove his point in well written argument. He hinges his appeal on the argument that a story which ran for a year in New York and appealed to all classes of patrons must be out of the ordinary. There is nothing flamboyant about the talk. It is all sane and analytic. There is not a single "greatest" or "most costly" in the entire panel. It is as sane as the announcement of a legitimate bond issue, but every argument carries deep conviction with it.


SUNBURY WILL REALIZE WHY
This picture has crowded four Broadway Theatres for one year and still remains in New York. The record run breaker of the year.
William Fox presents
The wonderful play of the century
OVER The HILL
From the poems of Will Carleton
Daily 35c
Evening 50
Children 22c
THERE MUST BE A REASON
OVER THE HILL
OVER THE HILL
OVER THE HILL
AT THE
STRAND
Monday, Tuesday, Wednesday
Time Pictures Start—2, 4.15, 6.45, 9

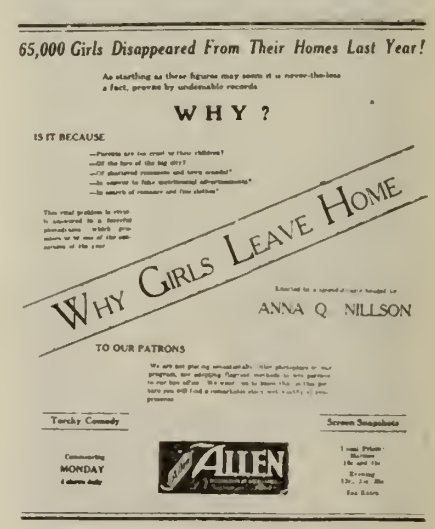
MR. BLANCHARD'S COPY

It is a fine example of selling a picture on pitiless logic and it stands in a class almost by itself. It carries a greater appeal than the type displays used by Griffith for "Way Down East" and "Orphans of the Storm," and we think it did him infinitely more good than a lot of loose talk and unsupported statement. It is not the sort of advertisement to be run for all attractions, week in and week out, but for a worthy production it puts over the idea as nothing in the line of jazz writing possibly could. We believe that this brought out more cash buyers than any other form of approach could have done. It's one advertisement among thousands. Some of these old-timers are still hard to beat.

—P. T. A.—

Why Girls Leave Home Sold on News Angle

The Allen Theatre, Branford, Ont., takes a large space to give an open display to the sensational statement that 65,000 girls left their homes last year, and then goes on to reassure the more conservative that the story is not sensational, but vital. It does this in a line


65,000 Girls Disappeared From Their Homes Last Year!
As startling as these figures may seem it is never-the-less a fact, proven by undeniable records
WHY ?
IS IT BECAUSE
WHY GIRLS LEAVE HOME
ANNA Q NILSSON
TO OUR PATRONS
Torchy Comedy
Screen Snapshots
MONDAY
Allen

A DUAL HANDLING

"To our patrons" just below the title, which reads: "We are not placing sensationally titled photoplays on our program, nor adopting flagrant methods to win patrons to our box office. We want you to know that in this picture you will find a remarkable story well worthy of your presence." This will do a lot toward saving the business of the conservatives and add their numbers to those who will come in the hope that the story will prove sensational in spite of this disclaimer. The display is well treated to achieve this end, for the statements are sensational, they lead to speculation, which will develop interest, and yet there is at no time a statement made that the story is what the title suggests at the first glance. The printer has done his share and has turned out something he need not be ashamed of. The absence of all heavy type, even in the title, also helps not a little. With heavy display lines the effect aimed at would have been destroyed, for this cannot be handled in heavy type without conveying the suggestion of a sensational and rather questionable melodrama. The press agent has adopted just the right note for the most advantageous sale.

—P. T. A.—

Have something to say in your advertising! Don't just talk!

News in Brief from Everywhere

Washington State

The Allied Amusement Interests, of Washington State, held an organization meeting at the Washington Annex Hotel on January 31. L. O. Lukan, manager of the Seattle First National Exchange, was elected president.

* * *

An epidemic of grippe which has been going the rounds in Seattle has incapacitated a great many of the managers and employes in the film offices and also a number of exhibitors in the surrounding territory. Some of the film offices have been so handicapped that it was almost impossible to continue business. For instance, last Monday at the Vitagraph office not a single stenographer turned up, and Manager George Jackson was taken sick the next day and confined to his bed for several days.

Among others who have been ill are Jack Lannon, president of Greater Features; J. G. Von Herberg, of Jensen & Von Herberg; L. J. Schlaifer, manager of Universal; William W. Lewis, of the Theatre Equipment Co., and W. C. Gowen, Oregon representative for Vitagraph. Mr. Lewis is the only one among these who has been seriously ill.

* * *

When the Pantages Theatre in Spokane advertised the coming of the film depicting the adventures of Roy Gardner, famous train bandit, together with the personal appearance of Mrs. Gardner, the censor board of the city demanded a preview of the act and afterwards ordered its suppression. The theatre management took the case into court before Judge Lindsey, who upheld the censor board's decision on the ground that such films might encourage crime. Mrs. Gardner's regular speech was suppressed because it was an appeal for sympathy for the convict, she claiming that all he needs is an operation on the head and that it is to raise money for this purpose that she is appearing on the stage.

* * *

"Molly O" is completing its third big week at the Strand, Seattle.

* * *

An attempted robbery of the film vault of the Pathe Exchange on the night of January 27 failed after the robbers had knocked the combination lock from the door. The robbers lowered themselves into the film offices with a knotted rope tied around the chimney after taking a square of glass from the skylight. The offices were ransacked, but nothing of value was stolen. The clumsy manner in which the attempt was made in evidence that these were not experienced film thieves, as was the case in the two recent film thefts in Seattle.

* * *

"The Connecticut Yankee" is compleating its third big week at the Blue Mouse Theatre, where it has broken all house records up to date.

* * *

The First National has opened an office in Butte, Mont., with C. W. Koerner as manager. The territory supplied from this office is that which includes the towns of Kellogg, Mullen, Wallace and Coeur d' Alene. This office will have a new print of every picture.

* * *

L. D. Netter has resigned the management of the Seattle Educational Film Exchange to manage the New York office.

* * *

J. G. Von Herberg returned from his Benton County ranch last week with a story of a rabbit hunt as marvelous as anything the film salesmen tell exhibitors about their productions.

"Our ranch is the only one under irrigation for some distance, consequently the rabbits, searching for food, have been concentrating there. In Eastern Washington they are an extreme pest, for they consume tons and tons of hay, grain and alfalfa. With the snow on the ground they seek out the haystacks. And so they came thousands upon thousands, just like great droves of sheep, running hundreds abreast on the ranch. From one haystack we killed 150 rabbits in one day, and about the same number the next day. One merely pulls the trigger and he can't miss. But our efforts were puny; we didn't make a dent among them. They are thicker than ever."

* * *

J. A. Conant has resigned the management of the Select office and has gone to New York. Claude C. Ezell, personal representative to Lewis J. Selznick, is in temporary charge of the Seattle office.

* * *

Dick Thorne, pioneer picture man of Alaska, owner of the Thorne and Eagle Theatres in Fairbanks, and proprietor of the Central Alaska Film Exchange, has sold out his entire interests to Capt. A. E. Lathrop, who now controls the entire situation in Southeastern and Interior Alaska.

* * *

Harry Lustig, Western district manager for Metro, is visiting the Seattle office.

* * *

J. A. Gage, formerly assistant manager of the local Educational office, has succeeded L. D. Netter as manager. F. W. McDermott, formerly with First National, has taken Mr. Gage's place.

* * *

The Liberty Theatre, Wenatchee, Wash., has been taken over by Jensen & Von Herberg. R. L. Daly is the manager.

* * *

Dr. Clemmer, of the Clemmer Theatre in Spokane, is putting in a $2,200 stage setting. The work is being done by the Western Theatre Equipment Company.

J. T. Sheffield, manager of Greater Features, left for New York this week, to be gone a month.

* * *

W. C. Banford, manager of the local Goldwyn office, is expected back from the Chicago convention soon.

* * *

Herman Wobber, district manager for Famous Players, is visiting the Seattle office. M. H. Lewis, his assistant, is accompanying him to a convention in Chicago.

* * *

Hal Hodes, representative of Cosmopolitan Productions, is in Seattle on a tour of the West Coast.

* * *

J. A. Van Wie, of the Van Wie Company, Portland, makers of stage scenery, is visiting Seattle. He reports a surprising activity in theatre building throughout Oregon and Idaho.

San Francisco

Herman Wobber, district manager for Famous Players, is making a business trip to Seattle.

* * *

M. H. Lewis, special representative of Famous Players, with headquarters at this city, is on a trip to Chicago and New York.

* * *

Harry Lustig, district manager for Metro, was a recent visitor here from Los Angeles and has since left for Seattle.

* * *

Leon Netter, for several years located in this city but lately manager of the Seattle branch of the Educational Film Corporation, stopped off here recently on his way to New York where he will take charge of the local office of this concern.

* * *

T. C. Reavis, of the Cline Theatre, Santa Rosa, was a recent visitor on Film Row and stated that the remodeling of this house has been about completed. Two hundred seats have been added, increasing the capacity to 1,700.

* * *

Among the trade visitors of the past week have been C. D. Loveless, vice president of the Commercial Cinematic Sales Company, of Chicago; R. R. Rockett, president of the Rockett Motion Picture Company, Los Angeles; Galvin Heilig, a theatre owner of Portland.

* * *

The Maxwell Theatre, at Maxwell, has been taken over by G. W. Peoples.

* * *

A picture theatre is being erected at Irvington by F. A. Leal.

* * *

The Palo Alto Theatre Company has completed arrangements to erect a theatre at Palo Alto with a seating capacity of 1,200. The building will front on University avenue.

* * *

Work is being rushed on the new T. & D. Theatre at Richmond and when this is completed two theatres will be operated there by the Turner & Dahnken Circuit.

* * *

A miniature war is being waged at Oakland over the right of Commissioner Albert Carter to refuse to permit large productions being shown in the Oakland Auditorium Theatre. Following the showing of several large pictures there the local managers of the T. & D., the Century, the American and the Franklin filed protests, declaring that the projection of pictures in the city building prevented them from getting the pictures themselves and was being held as a club by booking agents who demanded exorbitant prices.

* * *

C. F. Montgomery, manager of the T. & D. Theatre, Berkeley, recently received word from his daughter to the effect that she and her husband were members of a party trapped by snow in the mountains near Los Angeles, following a snowstorm that swept the southern part of the state.

* * *

At a meeting of the Motion Picture Theatre Owners of America, Northern California Division, held late in January, plans were discussed for the opening of certain theatres on Saturday mornings for the free exhibition of educational films. Prof. Edward Mayer, of the visual educational department of the University of California, was present, with representatives of the city schools and leading clubs. This plan is in charge of a committee consisting of A. E. King, of the Lincoln Theatre, Oakland; R. A. McNeill, San Francisco; Sam Gordon, Napa; H. L. Beach, Berkeley, and John DiStasio, Sacramento. The proposition will be given a trial at an early date.

* * *

J. H. Magoon, of the Consolidated Amusement Company, Honolulu, T. H., has returned home, following a stay of several months in this city. Rapid progress is being made on the new Bijou Theatre and it is expected that this will be opened late in the spring.

* * *

The Belasco Productions, Inc., has been incorporated with a capital stock of $750,000 by Edward Belasco, Leon E. Morris, Richard C. Burnett, Edward M. Jaffa, Leslie C. Rogers, G. Reynolds, H. S. Cuny, J. M. Fuller and D. A. Moffitt.

* * *

Eugene H. Roth has arranged for the appearance of Victor Herbert as a guest conductor to personally conduct the California Theatre orchestra for the week beginning February 26.

Indiana

Clyde Wilson, who has operated the Paramount Theatre at Rochester for several years, has sold the theatre to Charles F. Kreighbaum, formerly assistant cashier of the Leiters Ford Bank at Leiters Ford. Mr. Wilson operated the Kai Gee Theatre at Rochester for several years, but disposed of it before he took over the Paramount. He expects to buy a theatre in some other city, he said.

* * *

Redecorated in old rose and gold and with new screen settings and draperies, the Orpheum Theatre at Hammond, which was taken over recently by the S. J. Gregory Theatre Company, owners of the Parthenon Theatre, was formally opened under the new management on Wednesday, January 25. The Orpheum had been a vaudeville house for years and was operated by Gumbinger & Michelsetter. However, when the new Parthenon, devoted to moving pictures, was opened, business at the Orpheum decreased and the lease was then sold to the Gregory Theatre Company. The programs will consist of moving pictures and music.

* * *

The anti-Sunday moving picture show forces, which, several months ago, were conducting an active campaign at Portland, Ind., apparently have given up the fight. Among a number of the state cases dismissed from the circuit court docket at Portland this week on motion of the prosecuting attorney were thirteen Sabbath desecration charges against three Jay county moving picture exhibitors.

One case was against Earl Coble, proprietor of a theatre at Redkey, four cases were against J. S. Hines, of the Princess Theatre at Portland, five were against Mrs. Hines, two were against William M. Francis and the other against Francis' wife, for operating the Crystal Theatre at Portland on Sundays. The jury in two former cases against Hines disagreed after long deliberation.

* * *

The Coburn Photo and Film Company, now located at 739 North Meridian street, Indianapolis, will soon start the building of a $50,000 home of its own, it was announced this week by H. H. Coburn, vice-president and general manager of the concern. The site has not been finally selected but probably will be in North Illinois street. The building will be fireproof, three stories in height, with a fully equipped film finishing laboratory, and a miniature moving picture theatre.

* * *

Officers of the Motion Picture Theatres Owners of Indianapolis for the coming year were elected at a recent meeting of the organization. A. C. Zaring was elected president; S. W. Neall, vice-president, and Louis R. Markun as secretary-treasurer. Mr. Zaring has served as secretary of the organization for a number of years,. Plans are being made by the local association for the state convention which will be held in Indianapolis in May.

* * *

The Neal Theatre at Montpelier has been sold by Charles Neal to C. O. Pickens, manager of the Strand at Kokomo. Mr. Pickens said the theatre will be closed for some time for repairs and improvements.

Jacob Handelman, manager of the Oliver at South Bend, had as special guests at a matinee this week more than 100 youngsters from the Orphans Home at Mishawaka. They were transported in a special car provided by the South Bend and Northern Indiana Railway Company.

* * *

A number of improvements have recently been made in the Luna at Logansport, which not only have added to the appearance of the theatre, but have made it more convenient for the patrons. The projection booth has been moved from the balcony to the first floor, the screen has been moved back about twenty-five feet and the seating arrangement has been materially changed.

Canada

Civic officials in a number of Canadian cities hastened to make announcements regarding the safety of theatre structures under their jurisdiction following the Knickerbocker Theatre disaster in Washington, D. C. Victor Carmel, superintendent of the civic building department of Montreal, issued a state ment in which he declared that Montreal theatres were built with a view to carrying a very heavy load of ice and snow. Thorough precautions were, he said, a premier consideration in all Canadian cities where climatic conditions rendered them necessary.

H. Newlands, city building inspector of Ottawa, Ontario, declared in a similar statement that all floors and roofs in Ottawa were tested to double their guaranteed capacity for weight. Snow on the roof was calculated to weigh from twenty-five to thirty pounds a cubic foot and tests were made for double and triple this weight.

* * *

There was considerable theatrical color to the Canadian National Winter Carnival which was held in Ottawa during the week of January 30. One of the stunts was a demonstration by a band of Mohawk Indians from the St. Lawrence Reservation under the command of Chief Martin Two-Axe. The Braves were guests at Loew's and the Family Theatre during the week, while the many visiting snowshoers were the guests at a theatre party in the Francais Theatre.

Manager Livingstone, of the Allen's Regent Theatre, had a float in the various parades to boost the Fox special, "A Connecticut Yankee in King Arthur's Court." Harry Brouse, proprietor of the Imperial Theatre, hooked-up with the carnival idea in various ways in the presentation of "Carnival."

* * *

The Famous Players Canadian Corporation, Toronto, controlling the chain of Capitol Theatres from coast to coast, has been granted a charter by the Ontario Government for the operation of a Capitol Theatre in Belleville. The name of the new company is Belleville Capitol Theatre, Ltd.

* * *

Ernest Shipman announced on February 3 at Ottawa that he had practically concluded all arrangements for the making of "The Man from Glengarry," the Ralph Connor story, as a six-reel film feature in the vicinity of Ottawa. He declared that Faith Green, of New York, was adapting the novel while Kenneth O'Hara had been secured as continuity writer. The director will probably be Henry MacRae, who directed the making of "Cameron of the Royal Mounted" at Winnipeg last year.

* * *

Lieut. Milton F. Gregg, who won the Victoria Cross and the Military Cross while serving with the Canadian Forces in France, has been transferred from the Governor-General's Foot Guards, Ottawa, to a unit of the Montreal Garrison, and has been promoted to the rank of captain. Capt. Gregg is the secretary-treasurer of the Anglo-Canadian Picture Plays, Ltd., Montreal, Canadian importers of many British-made releases.

* * *

Three theatres of Ottawa were checked up because they were not providing an official matron to act as general guardian for unaccompanied children admitted to the theatres for Saturday and holiday matinee performances, as required by the Ontario statutes. The Francais, Casino and Princess Theatres were the ones which received the warning from the local police department.

Chicago

Theatre managers whose patrons come from the agricultural class have lost the air of gloom which enveloped them earlier in the winter. The outlook is bright, and as for the present, Petey Wales, who owns a chain of small town theatres in Northwestern Illinois, declares that the week just ended was the best he had known for some time. Mr. Wales headquarters at Lanark.

* * *

Manager F. A. Ferguson has sold the Lincoln Theatre at Valparaiso, Ind., to W. S. Bush, a local business man. Mr. Ferguson will re-enter theatre work at Fairmount, Ind., where he has purchased new property for that purpose.

* * *

Herman Stern, Universal district manager, will soon be able to leave the Michael Reese Hospital, where he is recovering from a serious illness.

* * *

Clarence McGlish has assumed the management of the Theatorium at Ashley, Ind. He is well liked at Ashley, and his success seems assured.

* * *

Barbee's Loop Theatre has inaugurated a scheme to "keep 'em coming." A cameraman is on duty at the theatre taking the pictures of the crowds entering at certain hours. The following week the pictures are flashed on the screen at the same hour of the same day.

* * *

Carl Mueller, proprietor of the Spencer Square Theatre, Rock Island, Ill., is confined to the hospital following an operation.

* * *

The Colonial Theatre, Rock Island, has been closed. No re-opening date is announced.

* * *

Mr. and Mrs. Edward Reavy, of the Majestic Theatre, East Moline, have a new baby girl.

* * *

The Roosevelt Theatre lobby has been treated to new drapes and new carpets, which gives an air of warmth and cheer hitherto lacking in this new Ascher playhouse.

* * *

The newspapers are co-operating with the theatres of Davenport, Iowa, this week, to make a big success of their "Go to Theatre Week."

* * *

Richard Robertson, of the publicity department of Ascher Enterprises, is making a tour of the out-of-town Ascher houses, spending a couple of weeks at each place and putting on a special exploitation campaign. His first stop was at Peoria, where he worked in the interests of the Palace Theatre. Miss Esther Brandt has been added to the publicity department.

* * *

Following the Knickerbocker Theatre disaster at Washington, the Chicago theatres have been undergoing a rigid investigation by city officials. All have been found thoroughly safe.

* * *

Another meeting of the Chicago exhibitors was held last Tucsday to discuss ways and means for reducing film rentals. No definite method was decided upon and further meetings will be called.

* * *

A picture theatre seating 1,160 will be built next spring in Lincoln, Ill., by Steve Bennis, owner of the Lincoln Theatre. The theatre building will have threc stores and a lobby. Construction work will start in March. Mr. Bennis is a successful theatre manager, who started in the picture show business many years ago.

Washington, D. C.

Joseph P. Morgan, general manager of the Crandall Enterprises here, was given a great surprise recently, following his joining the ranks of the bencdicts. One morning orders were issued that all employes of the Crandall Theatres should attend the screening of a picture in the screening room of the Metropolitan. They were told to be on time, the orders being conveyed to them by Mr. Morgan at the request of Mr. Crandall.

Mr. Morgan was the last one to enter the room. When he arrived he was thunderstruck to see the new Mrs. Morgan sitting up in the front row. Still wondering he joined her and later lost his breath when Mr. Crandall on behalf of all those assembled made a specch accompanying the presentation of a complete set of sterling silver table ware all cngraved with an old English "M."

* * *

"Billy" Ballenger, one of the most popular young film salesmen in Washington, is confined to his home here as a result of a partial stroke of paralysis suffered while on the road. He was hit while at Norton, Va., and was assisted back to Washington by Frederick B. Klein, a roadman for Select. Mr. Ballenger, who is only 27 years of age, has been on the road for the Reliance Film Corporation. He has friends in every film town in this territory, and all were greately grieved over his accident. His left arm and leg were affected.

* * *

There was a general exodus of film mcn during the week and the trains between here and the South carried delegations to the convention of Virginia exhibitors.

News of the West Coast

By A.H.GIEBLER

Dr. Herbert M. Rollins, of Hong Kong, is in Los Angeles forming a producing organization to go to the Orient. He states he will produce a series of photodramas that will be a combination of educational and dramatic efforts combined. He has the endorsement of the Chinese Government. Two studios have recently been constructed in China—one in Pekin and one in Shanghai.

* * *

Grauman's Million Dollar Theatre is celebrating the fourth birthday this week. Sid Grauman is receiving congratulations right and left but is bearing up bravely.

* * *

Independent productions seem to be getting a new impetus. M. C. Levee, president of the United Studios, states that three additional producing units will soon be at work at that studio. John Jasper, president of the Hollywood Studios, is planning for two more producing companies to start operations with in the next few weeks. One of these will be a company of players from Mexico City who are seeking to learn American methods of production.

* * *

The W. M. P. A. is planning its first annual frolic and ball to be held at the Ambassador Hotel on March 15 with all stars in attendance. Ray Leek will be in charge, with Harry Hammond Beall as editor of the newspaper 'The Wampus," to be printed in honor of the occasion. W. E. Keefe will be business manager.

* * *

C. S. Jensen, senior member of Jensen and Von Herberg, Portland and Seattle, with Mrs. Jensen is a visitor to Los Angeles and is being piloted back and forth to the studios by John S. McCormick, western representative of the Associated First National.

* * *

Allen Holubar is cruising off the coast of Mexico in the former German raider, "The Oregon," shooting scenes for "The Soul Seeker," in which Miss Dorothy Phillips is starred. He expects to spend two weeks aboard the vessel.

* * *

W. Lawson Butt has formed his own producing company to be known as the W. W. Lawson Butt Productions. The first picture will be a film version of "The Flying Dutchman" with Lloyd Carleton directing. The initial production will be made at the Pacific Studios, San Mateo.

* * *

A new laboratory capable of turning out a total capacity of 1,500,000 feet of film every forty-eight hours will soon be installed at the Famous-Players Lasky studios, according to Frank E. Garbutt, recently appointed technical advisor. This will almost double the capacity of the laboratory.

* * *

Dr. H. B. Breckwedel is soon to build a $100,000 theatre on Pico street, near Twefth avenue. Its capacity will be slightly more than 2,000 and it will open sometime in November. A Roman garden will be one of the features.

* * *

Richard Walton Tully has received word that Milano Hilden stage manager for Guy Bates Post for eight years, will soon arrive at the United Studios to assist him in the production of the Tully features.

* * *

Edna Purviance, who has been leading woman for Charlie Chaplin for several years, will burst forth as a star in her own right as soon as Chaplin completes his current production in which Miss Purviance plays the leading feminine role. Chaplin will probably act as supervising director. Miss Purviance has received numerous offers from various independent producers to star in her own right, but has always refused to leave the Chaplin organization.

Personal Touch

(*Continued from page 726*)

McAvoy, Olga Petrova, William Farnum, Ethel Clayton, Mae Murray, Miss du Pont and Mabel Ballin.

* * *

Pearl White sailed for France on the Aquitania February 7. She will be gone but a few weeks.

* * *

Samuel L. Rothafel has been made honorary member of the New York City fire department in recognition of his paternal interest in the fire department band, and carries an inscribed gold badge to prove it.

Probably an immediate overture at the Capitol Theatre will be "Fireman, Save My Child," set to music, "When the Firebells Are Ringing" or "The Fire in the Old Stoneyard."

Or maybe he will make a revival of Selig's old picture, "The Still Alarm."

* * *

Anzia Yezierska, author of the eminently successful "Hungry Hearts," which Goldwyn made into a picture to be released soon, has written another novel called "Salome of the Tenements." Boni & Liveright are publishing it. We have also heard a rumor to the effect that Goldwyn intends making a picture of it.

* * *

One of the humorous occurrences of the week was watching Lowell Sherman strutting around the Sixty Club dance sporting a monocle.

* * *

Jack Mulhall, whose latest appearance was as leading man in "Turn to the Right," arrived in New York last week from Hollywood. It is his first visit in the East in eight years.

* * *

It remainder for marriage to disclose the fact that Fred E. Baer, advertising manager for Charles Urban, is known to his family as "Eugene." Friends who have been calling him "Fred" are surprised, upon meeting his bride, to hear her call him "Eugene." Presumably, we may expect Baer now to part his name in the middle, thus: F. Eugene Baer.

* * *

Clarence L. Brown, who has been directing Hope Hampton in her forthcoming First National feature, "The Light in the Dark," is confined to his apartment in the Commodore, a victim of influenza.

Shooting the final scenes have continued at the Paragon studio under the direction of Jack Hyland, assistant director, a number of big sets being completed under his guidance.

* * *

A new infant in the infant industry!

Born, a baby with a problematical future!

Kathryn, daughter of Mr. and Mrs. Victor Heerman, made her debut on this terrestrial ball Sunday, February 5. Mr. Heerman is the widely known motion picture director now in the employ of Selznick Pictures' Corporation. Mrs. Heerman is professionally known under her maiden name of Sarah Y. Mason as the writer of many successful motion picture plays.

Kathryn may become a scenarist—or she may become a motion picture directress, for these are the days when women are invading every field heretofore dominated by men. Certainly she's going to have something to do with the infant motion picture industry.

"Back Pay" Opens at the Rivoli

"Back Pay," a Cosmopolitan Production released by Paramount, will have its first New York presentation at the Rivoli Theatre the week of February 12. This production represents the combined talents of the same three cinema experts who collaborated on "Humoresque," Fannie Hurst authoress; Frank Borsage, director; and Frances Marion, scenarist.

While Cosmopolitan Production was at work on its screen version, the story was dramatized and has since been seen on the speaking stage on Broadway and elsewhere.

Seena Owen and Matt Moore, the two leading players are said to give the best performances of their careers in this drama. They are supported by J. Barney Sherry, Ethel Duray, Charles Craig and Jerry Sinclair.

Miss Holmquist Sails on Short Visit Overseas

Sigrid Holmquist, the Swedish Mary Pickford, who recently finished a starring part with Pyramid Pictures, Inc., in Ray C. Smallwood's latest photodrama, "My Old Kentucky Home," was a passenger on board the Acquitania last Tuesday. Miss Holmquist, although she has been in this country only nine months, has appeared in three photodramas of excellence.

Her American debut was made at the Rialto Theatre when International released "Just Around the Corner," "Prophets Paradise," a Selznick attraction in which Eugene O'Brien is starred and Miss Holmquist plays the female lead, will shortly be releaesd. "My Old Kentucky Home," Miss Holmquist's most recent vehicle, will be given to the trade world within the next several weeks.

Before boarding the Aquitania, Miss Holmquist said that she was delighted with the reception that the American public has given her personally and the manner in which they have received her work via the silent drama. She is going away for six weeks.

Uses Wealth of Pictorial Matter

Three twenty-four sheet stands, twelve six-sheet boards, nine three-sheet stands, and fifty half sheet stands is the wealth of pictorial matter taken regularly on every Selznick attraction by J. Dalrymple, of the Imperial Theatre, Rockdale, seven miles from Sydney, Australia.

His theatre seats 1,500 and has orchestra of eight and a pipe organ which is operated during matinees. The theatre is open nightly and twice on Saturdays.

Storm Joins Fox

The latest acquisition of the Fox Corporation is Jerome Storm, director. Mr. Storm's first picture will be a production starring John Gilbert, being made under the working title, "In the Land of Beginning Again."

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Why Announce Your Marriage

(*Elaine Hammerstein—Selznick—5 Reels*)

M. P. W.—Delightful entertainment.

F. D.—Will please star's admirers and title can be used effectively.

N.—Pleasing story on a novel theme.

E. H.—An exceptionally good comedy.

Turn to the Right

(*Alice Terry—Metro—8 Reels*)

M. P. W.—Perfect balance of drama promises to make the picture duplicate the success of the famous stage play.

T. R.—The box-office appeal of this picture is perfectly easy to recognize.

N.—Mr. Ingram has embroidered it with deft touches, providing happy balances, well-rounded character sketches, and a subtle vein of humor.

F. D.—Stage play makes fine entertainment for screen.

E. H.—Here is a remarkable, smooth-running and entertaining adaptation of the famous stage play of the same name.

Why Men Forget

(*Featured Cast—Robertson-Cole—5 Reels*)

M. P. W.—Has nothing to redeem it, nor anything that would justify more than the slightest consideration.

T. R.—This picture will get over.

E. H.—Stock situations and mediocre story here.

F. D.—Below the average.

N.—In factory localities this may get over. Even these spectators may not find it a means of entertainment.

The Scrapper

(*Herbert Rawlinsan—Universal—4,491 Feet*)

M. P. W.—Particularly interesting to those of Irish extraction.

N.—Irish character sketch mostly sub-titles.

F. D.—A very mild story in comparison with its title. Rawlinson's admirers may be satisfied.

T. R.—Here's a pleasing offering starring Herbert Rawlinson.

E. H.—This picture will prove a hit with any Irish audience and will probably please others as well.

Man to Man

(*Harry Carey—Universal-Jewel—5,629 Feet*)

M. P. W.—Good entertainment.

N.—Physical action in Carey's latest.

T. R.—Here's one of the best Westerns of the season.

F. D.—Will satisfy admirers of Harry Carey.

The Prodigal Judge

(*Jean Paige—Vitagraph—7,803 Feet*)

M. P. W.—Maclyn Arbuckle gives an unfortunate performance. Any number of excellent characterizations. The opportunities for drama are many and the last part of the picture, especially, excels in the way the big scenes are handled.

N.—"The Prodigal Judge" will be remembered as a picture for its clearly defined characterization and its rich and quaint atmosphere.

T. R.—It has been a long time since we have seen so pleasing a picture as "The Prodigal Judge."

F. D.—Fine characterization and pleasing atmosphere in this.

One Glorious Day

(*Will Rogers—Paramaunt—5,100 Feet*)

M. P. W.—Well presented novelty full of imagination. Entertainment of high order, and the whole thing is presented in a whimsically humorous vein.

N.—Decided novelty and cameraman's triumph.

T. R.—The film is simply made to amuse, and attains its object so thoroughly that the most hardboiled cynic could not view it without being cajoled into wearing a broad grin.

E. H.—"One Glorious Day" is long on novelty and short on story. It has a certain amount of fascination.

F. D.—Genuinely fine comedy offercd in distinct novelty feature.

Nancy from Nowhere

(*Bebe Daniels—Realart—5,167 Feet*)

M. P. W.—Mingles good comedy with strong melodrama.

N.—Conventional "slavey" story.

T. R.—Offers pleasing entertainment.

E. H.—One of the first and one of the commonest themes for sentimental screen drama. Old plot is worked out in good old-fashioned way.

F. D.—Star and direction help put over weak story.

Red Hot Romance

(*Featured Cast—First National—5 Reels*)

M. P. W.—John Emerson-Anita Loos production lives up to its lively and alluring title.

W.—"Red Hot Romance" a red hot comedy number.

T. R.—It is amusing entertainment and ought to prove a good box-office asset.

E. H.—This is a satirical comedy handled in a manner that makes it an unusual photoplay feature.

Smiles Are Trump

(*Maurice Flynn—Fox—4,049 Feet*)

M. P. W.—Coming under the class of railroad thrillers, the picture has the exciting trend that gave the earlier features such a fascinating appeal, and wherever this type of subject is appreciated, it should be a success.

N.—Railroad story is there with the action.

F. D.—Fine railroad melodrama with good action and plenty of thrills.

T. R.—Old fashioned railroad melodrama.

Two Kinds of Women

(*Pauline Frederick—R. C. Pictures—5 Reels*)

M. P. W.—Splendid directing and the star's remarkably vital personality have an effect like a tonic on scenes and circumstances that would otherwise be like many of our heroic Westerns.

N.—Pauline Frederick scores in a Western.

T. R.—A real thriller. It is a story of the West, old as the hills themselves, yet brought up to date with excellent attention to detail.

F. D.—Should satisfy.

E. H.—A well produced, convincing story of the West.

White Hands

(*Habart Boswarth—Wid Gunning, Inc.—5,654 Feet*)

M. P. W.—Hobart Bosworth has a vehicle here that should offer a more advantageous selling angle than many of his previous ones.

N.—Good audience picture from every angle.

T. R.—There is not a lapse in the telling and interest holds sway to the end.

E. H.—This photodrama depends upon the star's performance and personality for its success.

Exit the Vamp

(*Ethel Clayton—Paramount—5 Reels*)

M. P. W.—Amusing comedy.

E. H.—Is easily the best of the rccent Ethel Clayton pictures.

N.—Ethel Clayton puts sparkle in this conventional story.

F. D.—Pleasing entertainment made more so by a pleasing star.

Anne of Little Smoky

(*Winifred Westover—Pathe—5 Reels*)

M. P. W.—Story of the hill country portrayed by fine cast.

N.—Fresh treatment with old theme lifts it above average.

F. D.—Varied action, a good cast and somc interesting situations place "Anne of Little Smoky" above the average Western entertainment.

E. H.—Western narrative that proves fair entcrtainment.

Lucky Carson

(*Earle Williams—Vitagraph—5 Reels*)

M. P. W.—Earle Williams, star of Vitagraph feature, which is of only ordinary program quality.

E. H.—Story is interesting at times but at other times is unconvincing and has too few dramatic incidents.

N.—Earle Williams will please his admirers here.

T. R.—This is a picture of average merit.

The Ruling Passion

(*Gearge Arliss—United Artists—7,000 Feet*)

M. P. W.—This is a picture with an exceptional appeal.

T. R.—Here's one of the most entertaining and interesting photoplays of the season.

F. D.—Another superb performance by Arliss in a picture that's real entertainment.

N.—Great entertainment; the gem of the scason.

The Single Track

T. R.—The spirit of adventure runs riot through this picture, which registers as a good melodrama.

W.—Average picture mildly amusing; story weak.

N.—Story entertains.

E. H.—It is beautifully photographed and the various dramatic situations are effectively handled.

Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

Economical Floor-Covering for the Medium-Size, High-Class Theatre

What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest rooms, etc. It is made in attractive shades of brown, green and terra cotta.

Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

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Philadelphia New York Chicago Boston Dallas Atlanta
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SATISFACTION GUARANTEED

Important to the theatre-owner is the fact that satisfaction is guaranteed to every user of *Gold-Seal* floor-coverings. The Gold-Seal pledge of satisfaction shown at the right appears on every roll.

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SATISFACTION GUARANTEED OR YOUR MONEY BACK
REMOVE SEAL WITH DAMP CLOTH

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Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

First National

BOB HAMPTON OF PLACER. This was a fine picture, pleased 90%, but we're paying too much money to the exchanges. They are not satisfied with their share, they want all you take in. Advertising; extra newspaper space and 24 sheet. Patronage; all classes. Attendance; good, considering conditions. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

CHILD THOU GAVEST ME. Just a little draggy, but had many favorable comments on this one. Most everybody likes little "Dickey" Headrick and his name listed amongst the cast means a few extra "shekels" for us. You make no mistake playing this one. Advertising, newspapers and lobby. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

DAUGHTER OF TWO WORLDS. Well received. Star local favorite. Weather unfavorable. Advertising; usual. Patronage; mixed. Attendance; good. Thos. E. Orr, Princess Theatre, Albertville, Alabama.

DINTY. A very good picture, you will cry a little and laugh a lot; if you haven't played it you are missing a good one. Advertising; newspaper, heralds, slide and litho. Patronage; best. Attendance; poor. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

A FIGHTING SHEPHERDESS. A mighty good picture that pleased 100%, and clean enough for anyone, according to a comment from the clergy. A tonic for any small town theatre, whether run-down or not. Advertising; posters, press and mail. Patronage; neighborhood. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

GIPSY BLOOD. A box-office failure. It failed to please and failed to draw. Advertising; post cards, posters, newspaper, etc. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

LAST OF THE MOHICANS. Picture seemed to take well with nearly all. Advertising; extra newspaper. Patronage; all classes. Attendance; fairly good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

A MAN FROM NOWHERE (Arrow-released through F. N. Exchange). Exhibitors in small towns, if you cater to the better class, lay off this one. Jack Hoxie dead here after this. The most indecent picture ever shown here. Advertising; local newspaper, one and three-sheet posters. Patronage; smalltown. Attendance; good. J. E. Evans, Star Theatre, Smithville, Tennessee.

MAN, WOMAN, MARRIAGE. Fine production, took well, ran for our New Year's program. Advertising; extra newspaper and 24 sheets. Patronage; all kinds. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

MAN, WOMAN, MARRIAGE. A wonderful picture and patrons were very well satisfied. Received more word of mouth advertising than any other picture ever shown in this theatre. Advertising; 24 sheets, sixes, threes and one sheets, newspaper, heralds, photos and home-made crosses or millposts designed from cuts in press book. Patronage; mixed. Attendance; good. A. W. Kaspar, Electric Theatre, Pomeroy, Ohio.

ONE ARABIAN NIGHT. A very poor feature for small cities, does not appeal to many first night, does not pull for the second. Advertising; extra newspaper, billboards and heralds. Patronage; family. Attendance; poor. J. A. McNear, Jr. Hill Opera House, Petaluma, California.

THE SCOFFER. A splendid picture that will please any audience. Don't judge the picture by the title, but judge for yourself. You can't make a mistake. Advertising; one six sheet, two one sheets, slide. Patronage; small town. Attendance very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

THE SCOFFER. Trade journal reports were off on this one, as it was extra good. Pleased all who saw it. Advertising; ordinary. Patronage; general. Attendance; light. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SCRAP IRON. One of Charles' best pictures. He is liked by all. Advertising; slide, threes, ones, photos. Patronage; mixed. Attendance; fair. D. D. Purcell, Amuse-U Theatre, Cortex, Colorado.

THE SIGN ON THE DOOR. Not much. Picture pleased, only fair. Norma Talmadge is not good in such pictures as this one. Advertising; one six sheet, four one sheets, window cards, heralds. Patronage; smalltown. Attendance; fair. H. Odom, Dixie theatre, Durant, Mississippi.

THE WOMAN GIVES. Fair picture. Norma Talmadge not very popular here, so we lose money on this star on account of high valuation. Advertising; regular. Patronage; average. Attendance; fair only. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ont., Canada.

Fox

AFTER YOUR OWN HEART. A combination of comedy and thrills that is hard to beat. Audience well pleased with this one. Advertising; one sheets, three sheets, sixes, slide, photos. Patronage; mixed. Attendance; good. J. H. Holeman, Auditorium Theatre, Dawson Springs, Kentucky.

AFTER YOUR OWN HEART. An extra fine Tom Mix picture. Don't pass this one up, it's great. Advertising; three sheets, one sheet. Patronage; first class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

HANDS OFF. Mix as the star, 'nuff said. He always pleased them all. This is as snappy as any of his. Patronage; middle class. Attendance; good. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

JUST PALS. Buck Jones, five reels, semi-western, not much action in first two reels, but balance very good. Good comedy and splendid character acting. Advertising; hand bills, three sheets, one sheets and photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

MOUNTAIN WOMAN. Very good Pearl White picture. Went over fine. Advertising; sheets and photos, regular. Patronage; general. Attendance; good. Jno. Cleva. Jr., Enterprise Theatre, Glenalum, West Virginia.

OVER THE HILL. Opened fair attendance and ended week with day's record. Has a peculiar appeal which gets under the skin. We need more pictures of this calibre. Advertising; 800 inches paper, snipes, window tie-ups, contests, everything. Patronage; mixed. Attendance; good. L. Santikos, Rialto Theatre, San Antonio, Texas.

OVER THE HILL. A 100 per cent. picture from every angle. Ran three days to very poor business, not fault of the picture. Advertising; newspaper, billboards, handbills. Patronage; high class. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

OVER THE HILL. The best picture we ever had in the house. On account of Christmas eve and big storms only small crowd, but all agreed with us in our opinion of the picture. Admission advanced to 45c. Advertising; lobby, slides, program and handbills. Patronage; mixed. Attendance; good. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

PRIMAL LAW. This went over very good for us. Good stories will make Farnum popular here. The child actor in this deserves mention. Advertising; newspaper and lobby. Patronage; smalltown. Attendance; poor. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

A RIDIN' ROMEO. A good, peppy Tom Mix western. Subtitles very funny. Best business in two months. Advertising; lobby and program. Patronage; family. Attendance; good. Jos. J. Christie, Third Avenue Theatre, Watervliet, New York.

SINGING RIVER. Fair picture, nothing to brag about. Advertising; posters. Patronage; rural. Attendance; fair. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Straight from the Shoulder Reports

Goldwyn

BE MY WIFE. Max Linder pleased patrons very much and we are looking forward to his next. Good for children. Advertising; newspaper and hand bills. Patronage; small city. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

GRIM COMEDIAN. Just another picture. An attempt at something bigger, but it doesn't get across. Advertising; lobby, slides and program. Patronage; mixed. Attendance; poor. W. H. Pike, Majestic Theatre, Las Vegas, Nevada.

THE MAN WHO HAD EVERYTHING. Jack Pickford seemed to please the most of them and that's all I care for—to please my patrons. Advertising; lobby cards, paper and slide. Patronage; mixed. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

GOD'S CRUCIBLE. Beautiful scenery, good cast. All seem to be miscast. Story jumps around and is jerky. Most anyone with care could have arranged it much better. Our people did not go crazy over this one. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

RIP VAN WINKLE. A very pleasing production of this old time classic. Used a prologue and put it over good. Advertising; newspapers, mail, posters. Patronage; best rural. Attendance; good. B. A. Aughinbaugh, Community Theatre, Lewistown, Ohio.

Metro

ALIAS LADYFINGERS. Good, Lytell fine. Advertising; regular, posters, newspaper. Patronage; smalltown. Attendance; average. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

ALIAS LADYFINGERS. Pleased 100 per cent. Star is very popular here, and it is a very good story. Advertising; billboard, newspaper, lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

GARMENTS OF TRUTH. We did fairly well on this picture and everyone seemed to be satisfied. Good smalltown picture. Advertising; local newspaper. Patronage; smalltown. Attendance; fairly good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

WITHOUT LIMIT. Very good indeed. Star makes good her part, with strong supporting cast. Bad weather, but average business. Advertising; just ordinary. Patronage; mixed. Attendance; fair. Thos. E. Orr, Princess Theatre, Albertville, Alabama.

Paramount

AFTER THE SHOW. Good feature, only we think that it is a little too long and drawn out. Advertising; regular. Patronage; mixed. Attendance; fair. Fred S. Widenor, Opera House, Belvidere, New Jersey.

CALL OF THE NORTH. The best Holt picture I have ever run. A wonderful story well acted, pleased 100 per cent. Advertising; newspaper, lobby. Patronage; mixed. Attendance; good. G. E. Shilkett, St Denis Theatre, Sapulpa, Oklahoma.

CALL OF THE NORTH. 100 per cent. good, everyone was pleased with this one. Bigger business than with "The Affairs of Anatol." Advertising; three newspapers, window-cards, etc. Patronage; neighborhood. Attendance; great. J. Edw. Mitchell, Strand Theatre, Waverly, Massachusetts.

CALL OF THE NORTH. Exceptionally good picture with star, Jack Holt, liked better in this picture than any other. Advertising; newspapers, lobby, twelve one sheets, two 24 sheets. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

CAPPY RICKS. Picture pleased everyone. Boost this and you'll pack 'em in. Vaudeville and high prices killed it for us. Advertising half sheet cards, newspapers and window display. Patronage; mixed. Attendance; only fair. C. D. MacGregor, Princess Theatre, Chatham, Ont., Canada.

CITY SPARROW. Splendid, but failed to draw; however, no fault of the picture. Business is still dull. Advertising; posters. Patronage; neighborhood. Attendance; poor. Temple Theatre, Aberdeen, Mississippi.

CRADLE OF COURAGE. Best Hart picture in long time. Even the few women that came liked this one. Advertising; regular. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

ENCHANTMENT. Good picture, title means nothing, some good shots, get them in. they will be pleased. Advertising; newspaper, one sheets, three sheets, 3,000 heralds, photos. Patronage; highest class. Attendance; fair. Jno. G. Pierce, Family Theatre, Mahanoy City, Pennsylvania.

FOOTLIGHTS. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

GET RICH QUICK WALLINGFORD. Very good, pleased them all, entire cast excellent. Patrons commented on appearance of Wallingford, however; they expected a fat, bald-headed man as he is pictured in magazine illustrations. Substituted at last minute, but pulled strong. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

HEADIN' SOUTH. Good, even if shrunken with age, lots of action; however could not help notice how much progress has been made in the motion picture industry since this one was made. Advertising; posters and press. Patronage; neighborhood. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HELIOTROPE. A real picture, patrons like it. Advertising; five one sheets, photos and heralds. Patronage; home people. Attendance; fair. Ernest M. Carules, Orpheum Theatre, Pelican Rapids, Minnesota.

THE IDOL OF THE NORTH. Keep off of this one. Paramount never released a worse one, looks as if it had been assembled from cuttings of old Dorothy Dalton features. Did not please 5% of our patrons. I always avoid the word "rotten" in discussing pictures, but I am sorely tempted to employ it here. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE LITTLE MINISTER. Certainly is a fine picture. Wonderful cast and photography, best I have even seen in any picture. It will be a feather in your cap if you play this one. More compliments than on any picture for a long time and that is the only real dope to go by. They liked it and said so. Was not ashamed to stand out in front. Ned Pedigo, Pollard Theatre, Guthrie, Okla.

THE LOVE SPECIAL. Weakest Reid picture in some time, but it's worth booking. Patronage; downtown. Attendance; fair. T. M. Hervey, Unique Theatre, El Paso, Texas.

Realart

ROOM AND BOARD. A mighty good little picture. Constance Binney all right. Give us more of these. Sub-titles extra good. Patronage; small town. Attendance; fair. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

SUCH A LITTLE QUEEN. The mush kind that drives the manager out of the box-office along about nine o'clock when his patrons begin to leave. These weak productions do harm and this we consider one of the weakest. Have one more to play and it will not be played, we have it paid for and willing to lose the price rather than play it. Patronage; country town. Attendance; very, very poor. Columbia Theatre, Columbia City, Indiana.

R-C

DUKE OF CHIMNEY BUTTE. Don't know what is lacking, but whatever it is, it wasn't there. Would say. they let Stone stand too long in front of camera, seemed to need lots of time to think what to do next, and when he did it, what was it he did? I don't know. Very much disappointed, wanted to play the next one of Stone's. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

THE STEALERS. A good picture and you need not be afraid to boost it. Advertising; lobby and daily paper. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

Selznick

CONCEIT. Not up to expectations. Beautiful exteriors, but that won't put the picture over. Fair entertainment. Advertising; special slides, posters, also stock posters, inserts. Patronage; mixed. Attendance; good. Jno. W. Creamer, Pert Theatre, Gillespie, Illinois.

A MAN'S HOME. Rotten. How can a producer have the nerve to hold the exhibitor up for such a price for this very ordinary program picture. If the other five of the supreme six are no better than this, let's hope they are never released. Advertising; billboards. Patronage; better class. Attendance; fair. L. O. Davis, New Theatre Hazard, Kentucky.

A PAIR OF SILK STOCKINGS. A good light comedy that pleased, with quite a few laughs. Advertising; billboards, lobby and newspaper. Patronage; better class. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

United Artists

DISRAELI. Fine picture, acting excellent, cast and story good. Picture only suited to very high class audience. No good for small town. Arliss has no drawing power here. Advertising; usual methods, nothing exceptional. Patronage; small town industrial. Attendance; poor. P. W. Kunze, Orpheum Theatre, Stoughton, Mass.

DREAM STREET. Did good business with Griffith's name published to the limit, very good on return engagement, something unusual for a neighborhood theatre to do. Advertising; regular newspaper. Patronage; mixed. Attendance; capacity. John F. Carey, Liberty Theatre, Providence, Rhode Island.

Straight from the Shoulder Reports

Universal

ACTION. Featuring Hoot Gibson, a fair feature, not as good as his former pictures. Advertising; usual advertising, four one sheets and local newspaper. Patronage; mixed. Attendance; good. Jerry Wertin, Winter Theatre, Albany, Minnesota.

BIG ADVENTURE. This one was great. Universal is a life saver for some of us little fellows, but when they see this kind of report maybe they'll do like others, jump up the price. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE FOX. An exceptionally good western picture and excellent business stimulator. Advertising; billboards, heralds, lithos, lobby. Patronage; small town. Attendance; good. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

PLAYING WITH FIRE. A very good picture and pleased 100 per cent. I think Gladys Walton is improving wonderfully and in the near future will rank with the biggest stars. Exhibitors can't go wrong on this one. Patronage; small town. Attendance; extra good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

Vitagraph

THE LITTLE MINISTER. This is a wonderful picture and Vitagraph should have the credit of making a great masterpiece. The stars, Calhoun and Morrison, did fine work. Wish to call your attention to the fact that we have a state college and they came 100 strong. Advertising; two newspapers and lobby. Patronage; high class. Attendance; fine. Thomas Clark, Electric Theatre, Maryville, Missouri.

Comedies

HIS HOME SWEET HOME (Vitagraph). Ape put this picture over equally as well as Semon did. Ape adds more to the comedy than Semon does. Best we have had in either series. Advertising; lobby. Patronage; small town. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Canada.

IDLE CLASS (First National). Picture pleased all classes. Some said it was Charles' best picture. Advertising; extra. Patronage; mixed. Attendance; good. Arch E. Bamberger, Empress Theatre, Owensboro, Kentucky.

MARRIED LIFE (First National). A riot and a picture that is bound to please any audience. It is a laugh from start to finish. Advertising; newspapers and billboards. Patronage; the best. Attendance; capacity. William P. Flemming, Academy of Music, Newburgh, New York.

OH, BUDDY (Educational). This is one of Christies best ones, and got some real genuine laughs from my people. E. E. Carr, Princess Theatre, Thompson, Iowa.

PUT AND TAKE (Federated). Good comedy. Find these comedies all good, once in a while you may get a weak one, but at that its not bad. W. Thatcher, Royal Theatre, Salina, Kansas.

SAILOR-MADE MAN (Pathe). Hats off to Hal Roach and Harold Lloyd on this. Patrons greeted comedy with great ovation when showing began. Advertising; local newspaper. Patronage; general. Attendance; great. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

SAWMILL (Vitagraph). Good, consider its one of his best, good stunts, not a dull moment in this. You can boost this as strong as you like. Business off for Semon. Wm. Thacher, Royal Theatre, Salina, Kansas.

Serials

WINNERS OF THE WEST (Universal). An honest to goodness scrial. If you want to make money, book it. Advertising; six-three-one slide. Patronage; mixed. Attendance; good. Walter Albers, Eagle Theatre, Baltimore, Maryland.

Short Subjects

AESOPS' FABLES (Pathe). Best short reel cartoon we receive. Better than most simple comedies. H. R. Walker, Royal Theatre, Dartmouth, Canada.

JOHNNY RING AND THE CAPTAIN'S SWORD (Temple Prod Co.). Very well received, good clean picture, pulled 1,000 house on extremely cold night. Advertising; one and six sheets. Patronage; select. Attendance; 1,000. J. M. Graves, Liberty Theatre, Philadelphia, Pa.

State Rights

BANDIT'S GRATITUDE (Federated). A two-reel western, according to the lithographs, but has no action or anything else to comend it. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

GOD'S COUNTRY AND THE LAW (Arrow). Good picture, my patrons pleased. Scenery beautiful, animal scenes pleased kids. Advertising; as usual. Patronage; mixed. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

LURE OF THE ORIENT (Nathan Hirsh). A good Chinese melodrama picture, well acted, people satisfied. Big sets in the picture. Advertising; average, paper. Patronage; neighborhood. Attendance; good. L. Herman, Empire Theatre, Rahway, New Jersey.

MARY, BE CAREFUL (Pioneer). Putrid—five reels of nothing! Ashamed to look patrons in the face after the exhibit. Independent producers come around crying for business and then slip "limes" like this. I want to be fair and refrain from criticism because I know the difficulty of producing a good picture, but when such a picture is handed to you as "Mary, Be Careful" I feel I should advise exhibitors. I have a health seekers' resort here, where people come from everywhere to get relief from illness. I have a $100,000 theatre and I have to run good pictures; when this exchange manager came for business and I had his positive guarantee on the merit of the picture, I played "Mary, Be Careful," a picture three or four years old, costumed in that ancient period and all in all a picture that caused frightful comment from my patrons. Advertising; threes and one sheets. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

OUT OF THE DEPTHS (Pioneer). Very good program picture. Pleased 90%. Did extra good business on this one. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Ala.

THE SERVANT IN THE HOUSE (H. O. Davis). We lost money on this one. 90% liked this picture, personally I consider it a wonderful picture. Advertising; large ad. in paper and handbills. Patronage; small town. Attendance; poor. Kenneth Thompson, High School Movies, Hancock, Wisconsin.

THE STRUGGLE (Canyon). A good western, marred somewhat by a print that seemingly had a dark picture every three feet, resulting in unsteady light. Advertising; local papers and posters. Patronage; local. Attendance; good. Chas W. Lewis, I.O.O.F. Hall, Grand Gorge, New York.

THAT SOMETHING (Columbia). We would want more of this kind of pictures. Very pleasing to all patrons. Advertising; same as usual. Patronage; all kinds. Attendance; very good. Frank Fera, Victory Theatre, Rossiter, Pennsylvania.

WINGS OF PRIDE (Jans). This is the kind to get, some little picture. Pleased all. A little rough but good. Ran with "Thunder Bolt Jack," fourth episode. Going big. Advertising; lithographs, daily paper. Patronage; fair. Attendance; fair. C. L. Kirby, Elk Theatre, Longview, Texas.

EXHIBITOR'S REPORT

Title of Picture .....Producer .....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage .....Attendance .....
Good, Fair, Poor

Theatre .....City .....State.....

Date ..... Signed .....

FILL THIS OUT, MR. EXHIBITOR, SEND IT IN, AND WE WILL MAIL YOU POSTAL CARDS FOR FUTURE REPORTS

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Enchanted City"

Inspired One Reeler Made by Warren A. Newcombe Who Has Reached the Pinnacle of Artistic Film Achievement

Reviewed by Fritz Tidden.

"The Enchanted City," a distinctively worthwhile, artistic novelty, establishes a new standard of comparison for moving pictures. It is the most exquisitely beautiful thing that has ever been done in films. It is so fine a thing that any spectator's reactions to it can not be measured in cold words. It is a matter purely of the senses.

Warren A. Newcombe is responsible for this decided contribution to the screen. "The Enchanted City" is a perfectly contrived mingling of exquisite painted scenes and living characters, which relates a charming and sympathetic dream with more imagination and phantasy than the screen has before reflected. It is an artistic contribution that no exhibitor need be afraid will be over the heads of his audience, no matter of what type, as it embraces the great beauty of simple things simply done, but which accomplishes the intricate achievement of astonishing the senses to such an extent that it leaves one fairly gasping. Not only should an exhibitor realize that "The Enchanted City" is a safe proposition as an embellishment for a program, but that it is his duty to show it to his clientele. To deny such pure beauty of presentation to any group of people is unwittingly robbing it of something it has a right to demand from the source of its entertainment.

There is so much sheer beauty in what may be called the visual parts of "The Enchanted City" that it counteracts whatever effect the written titles might have upon the onlooker. These latter do not measure up to the sweep, gesture or the soul of what Mr. Newcombe has supplied in his work. And attention should be called to the fact that in the event of the artist's continuing a series of what he so clearly demonstrated he has the power to do, he should not panorama his camera so frequently from left to right and right to left. Better effect, if such a thing can be imagined, would be gained if he adhered to but one panoramic direction for his camera, say from right to left. Anything else has a tendency to be dazzling.

If anything more were said of "The Enchanted City" in this review it would be merely a constant reiteration of such things as "exquisitely beautiful," "sheerest artistic imagination" or "most moving phantasy." It should be said, however, that the writer saw the one-reel picture numerous times during the week it was presented at the Rivoli Theatre, New York, and each instance the well filled house responded at the end with either demonstrative enthusiasm or equally demonstrative tense silence of deeply affected persons, punctuating their reaction with gasps of emotion at such appealing beauty. Anyone sincerely interested in the advancement of moving pictures should do everything in his power to encourage Mr. Newcombe to continue making such things as "The Enchanted City," which previously had editorial comment made upon it in Moving Picture World before its title was changed from the title of "Land of Love's Dreams."

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"Moran of the Lady Letty" (Paramount).
"Julius Caesar" (George Kleine).
"Tillie" (Realart).
"Welcome to Our City" (S. A. Pictures).
"The Golden Gallows" (Universal).
"Taking Chances" (Phil Goldstone).

"Any Wife"

The Story of the Discontented, Straying Wife Reappears in Fox Feature Starring Pearl White.

Reviewed by Mary Kelly.

By the use of an "it was all only a dream" ending, Fox has saved this feature somewhat from the criticism that it is one of the oldest, most obvious, and consequently most uninteresting of the stories that repeat themselves on the screen. This anti-climax at the close which adds a comedy twist pacifies to some extent but does not justify the use of so much footage to the tiresome theme. The discontented wife who strays, loses her husband, grows penitent, is rebuffed by him and drowns herself in the river is a character who may still retain some charm for a certain class of patrons, but who must by this time have outworn her welcome with the majority.

The acting, directing and continuity are not particularly at fault. Pearl White no doubt has a following and she is the most promising feature from the standpoint of selling. She knows how to play upon the sympathies successfully and has a style and wardrobe that is pleasing.

The Cast

Myrtle ..... Pearl White
Hill ..... Gilbert Emery
Gray ..... Holmes Herbert

Story and Scenario by Julia Tolsva.
Direction by Herbert Brenon.
Length, 4,597 Feet.

The Story

Myrtle is growing discontented with the monotony of married life and household duties. When her husband asks her to accompany him on a business trip she declines and accepts the attentions of Gray, her husband's business assistant while he is gone. Her husband, returning, finds her in Gray's arms, a divorce follows and then her unhappy marriage to Gray. The child fails to reunite them and she drowns herself. This proves to be all a dream, however, and Myrtle hastens to accompany her husband, as he desires.

Program and Exploitation Catchlines:

Even the Child Failed to Reunite Them After the Wife's Faithlessness—Desperate, She Jumps Into the River—You Think This is the End, But the Biggest Surprise of All Follows.

Exploitation Angles: Just tell them it's Pearl White. She'll do the rest.

"The Golden Gallows"

Weak Story and Faulty Continuity Make This Universal Feature Starring Miss Dupont, Below Average In Interest.

Reviewed by C. S. Sewell.

For her third starring vehicle, Universal has provided Miss DuPont with "The Golden Gallows," based on a magazine story. The early scenes contain some fine lighting effects and the production starts off as though it were going to be a pretty little stage romance. The interest, however, soon begins to lag, and the story never recovers its original pace.

Faulty editing and cutting have resulted in weak screen continuity, and this, coupled with a story that does not hold you, due partly to a somewhat illogical material, result in making the production below the average. The personality of the star, and the manner in which Jack Mower portrays the leading male role, fail to create necessary sympathy to make the spectator vitally interested in the outcome of the story. Coupled with this is a lack of suspense and the fact that the story is but a variation of the theme of the actress who is turned down by her lover because he believes she has had improper relations with another man, only to finally discover his error and become reconciled to her.

The best work in the production is done by Edwin Stevens, who is killed early in the film and leaves half his fortune to the girl, which causes all of her trouble.

The Cast

Willow Winters ..... Miss DuPont
Leander Sills ..... Edwin Stevens
Cleo Twayne ..... Eve Southern
Peter Galliner ..... Jack Mower

Story by Victoria Galland.
Scenario by Harvey Gates.
Directed by Paul Scardon.
Photographed by Ben Reynolds.
Length, 4,808 Feet.

The Story

Willow Winters, a chorus girl, suddenly leaps to fame, due to the illness of a star. Peter Galliner falls in love with her. Sills, a wealthy friend who admires her fight against temptation, is killed by a former sweetheart, and leaves half his wealth to Willow, instructing his lawyer to handle the matter in such a way as not to bring unjust suspicion on the girl. The lawyer, however, has other plans, and gives the matter publicity with the result that Peter, believes Willow's relations with Sills have been improper, denounces her and leaves town. Willow, under an assumed name, becomes a friend of Peter's mother and wins her respect. Peter, returning home, is surprised to see her, but still is not convinced. Finally his better nature asserts himself and when she produces proof of her innocence, he refuses to read it, deciding to take her own word for it. Peter and Willow become reconciled and he then goes to thrash the rescally lawyer, the cause of all the trouble.

Program and Exploitation Catchlines:

One of the Screen's Most Beautiful Women in a Charming Romance of Stage Life.

The Brave Fight of a Good Girl Whose Name Is Under a Cloud Because an Admirer Has Left Her a Fortune.

Her Reputation Ruined on a Gallows of Gold. She Fought and Won the Uphill Fight for the Love and Respect of the Man She Loved.

Exploitation Angles: Play up the beauty of the star and put that over, along with the announcement that this is a story of the stage that differs from most.

Newest Reviews and Comments

"Boomerang Bill"

Paramount Picture Featuring Lionel Barrymore Is Entertaining.

Reviewed by Marguerite Kemp.

The commandment, "Thou Shalt Not Steal," is taught with the utmost simplicity, yet effectively, in this Paramount production, featuring Lionel Barrymore. The theme has been handled throughout with a thought to the censors and the result is a feature teaching a moral by giving the life and punishment of a hold-up man which will pass the strictest censorship, yet which retains a decided box office value.

The characterization of Lionel Barrymore as 'Boomerang Bill" is the outstanding feature. Although far removed from the stereotyped crook type, indeed looking more like a placid agriculturist coming in for the stock show when his fall plowing is done, the hard working sub-titles keep the plot moving, carrying out the idea of his nefarious work as hold-up man, while Bill is shown only in his love scenes and buying balloons for unfortunte children. Beginning with his "last trick," which he pulls to secure money for his sweetheart's sick mother, and his prison sentence, Mr. Barrymore's work becomes a vivid repression of feelings, the mad scene being an appalling bit which would have been ghastly in less capable hands.

Marguerite Marsh makes an appealing heroine, and Margaret Seddon plays the mother role with an appreciated minimum of sighs. A word of commendation must be said for Miriam Battista, as the Chinese girl whose love for the renegade is the one consistent bright ray in the picture.

The settings are well done, the all night, one-arm restaurant, the dirty windows of the Chinese laundry, and the ward dance, give splendid bits of atmosphere.

Two instances of bad cutting in the third reel should be eliminated.

The Cast

Boomerang Bill .....Lionel Barrymore
Annie .....Marguerite Marsh
Annie's Mother .....Margaret Seddon
Terrence O'Malley .....Frank Shannon
Tony, the Wop .....Matthew Betts
Chinamen .....Charlie Fong
.....Harry Lee
Chinese Girls .....Miriam Battista
.....Helen Kim

The Story

Terrence O'Malley, a plain clothes man, tells a youngster who faces a great temptation, the story of Boomerang Bill, an exhold-up man, now a shoestring peddler.

"Bill drifted into New York from Chicago, seking new fields for his gunman work. His first acquaintance with the Bowery came at a ward dance when he defended Annie from the advances of Tony, the Wop. Later, Annie acknowledged her love for him and he resolved to go straight, after turning one more trick to secure money to send Annie's sick mother to the country. He was caught by O'Malley, and sent to prison. Annie broke her promise to wait for him, marrying to secure a home for herself and mother. In his prison cell, Bill went mad, but later comforted himself with the thought that he may find her unhappy and can take her away on his release from prison. On the contrary, he found her happy with husband, mother and baby. Bill's great hope died, but he adhered to his promise to go straight—finding a meager living by selling shoestrings."

The youngster resists temptation to steal a valuable fur for his sweetheart—Bill's unhappy life has taught a lesson.

Exploitation Angles: Pin most of this on Barrymore, with a hook-up to his unusual character. Play also on the time-tried East Side angle.

"The Ghost City"

Helen Holmes Exploits Her Physical Fearlessness in Picture Made By Associated Photoplays

Reviewed by Mary Kelly.

Essentially a vehicle for Helen Holmes, "The Ghost City" has been constructed so as to exploit her proficiency as a horsewoman and acrobat. Like most features of this type, the psychology of the story is weak at times and the drama, forced, as most of the attention has been directed toward the technique of thrill-production. Admirers of Helen Holmes and vigorous outdoor action will find it much to their taste as the star does some rocky riding, daring jumping and climbing, and engages in several hand-to-hand encounters with men in which she is beaten only after difficulty.

The material might be described as sure but old. The bootlegging industry serves as the background to some of the villainous procedures, the map of a silver mine as the bone of contention, the burning of the shack where hero and heroine are held prisoners, as the spectacular climax and the fistic combat on the edge of the cliff as the final test between the strength of the good man and his evil rival.

The Cast

Nada Mayhew .....Helen Holmes
Desert Meg .....Anne Schaefer
Jim Hendricks .....Leo Maloney
Bob Clark .....Leonard Clapham
Dick Carroll .....Jack Connolly
Adapted from Story "The Girl in Gopher City," by George Rix.
Direction by William Bertram.
Length, Five Reels.

The Story

Nada Mayhew, who is vacationing with her father on the Mexican border, is attracted by a mirage to an untravelled section where she finds a map to a secret silver mine. The rest of the story is taken up with the difficulties she encounters in protecting herself and her new interests from lawless attacks. She wins the love of a construction engineer and with his help she outwits the others.

Program and Exploitation Catchline:
She Fancied She Saw a Secret City in the Wilderness and Followed the Vision and Discovered the Map of a Silver Mine, and Hunted for It, Fought For it and Won it.

Exploitation Angles: Sell them Helen Holmes and tell them it is a miniature serial packed with punches. That will be about all you will need, unless your patrons have forgotten Miss Holmes as one of the first thrill stunters, when it may be necessary to identify her.

Official Urban Movie Chats No. 3

This film is one of action almost throughout, but there are also some "restful shots" that are none the less interesting. In the latter category are pictures of the Yerkes Observatory at Lake Geneva, Wisconsin, where the monster telescope is constantly trained on the heavens in the interest of science.

Among the pictures of action are those showing alligator hunters at their work, diving into the water, and with no weapons capturing with their bare hands the dangerous creatures which live in the lagoons and along the swampy shore. Some desperate battles between man and reptile are pictured. The military maneuvers of Scandanavian soldiers in the deep winter snows are also pictures of hardihood and extreme action. —T. S. daP.

"Chasing the Moon"

Tom Mix's Activities Are Accompanied and Enhanced By Some of the Wittiest Sub-titles Ever Written —A Fox Production.

Reviewed by Mary Kelly.

A Tom Mix fantasy with more rhyme than reason is this, but with a dash and a swing that prevent one from taking it too seriously. It is as if the star had written of his own career as a screen actor, and finding all plots stale, even as the hero in the picture finds all life stale, breaks forth into a wild experience of things that could never happen.

It is up to Tom Mix and the sub-titles to sell this story. It is not a matter of selling his stunts this time, as he engages in practically no new tricks, but his magnetic style of going about the old ones, and the dynamic sub-titles which are the most striking feature of the picture have a big appeal. They reveal a neat twisting of words with a keen sense of comedy, but would make a better impression if they were less frequent, as it is obvious that a rather weak story had been bolstered up by clever sub-titles. Some estimate of the quality of these can be made from the following: (Description of a brainless beauty) "They often come pretty but seldom complete," and "In certain parts of Russia there are 1,000 persons per square mile, and 15,000 per square meal." Ralph Spence is responsible for the titling.

The Cast

Dwight Locke.....Tom Mix
Jane Norworth.....Eva Novak
Milton Norworth.....Wm. Buckley
Velvet Joe.....Sid Jordan
Princess Sonia.....Elsie Danbric
Prince Albert.....Wynn Mace
Scenario by Edward Sedgwick and Tom Mix.
Direction by Edward Sedgwick.
Length, 5,092 Feet.

The Story

Dwight Locke is a blasé millionaire looking for a new thrill. He handles some chemical fluid, is told he is poisoned and that the only antidote is in the hands of a professor who has just sailed for Russia. He sets out on a desperate chase to save his own life, which he has been told will last just thirty days longer. Meanwhile his sweetheart has found that he was not really poisoned and has followed him, hoping to overtake him before he takes the deadly antidote. She succeeds.

Program and Exploitation Catchlines:
He Thought He Was Poisoned—His Sweetheart Found Out He Wasn't—But Already He Was On His Way to Russia for the Only Antidote—He Had Been Sick of Life, But He Found a Few New Thrills On the Way—His Sweetheart Followed—to Save Him From Taking the Antidote, and She Got There Just in Time!

Exploitation Angles: Never mind the story, just sell Tom Mix and add that the story is crazier than the stunts he tries. You can get a kick out of the thirty days to live stunt if you need a pusher.

Official Urban Chats No. 1

Official Urban Movie Chats No. 1 carries a diversified and interesting line of subjects. Among the most amusing are those concerning "Sports and Pastimes," which show fishing for salmon along the banks of a Western stream. One of the interesting details of these "shots" is that showing a bull dog which has learned to dash out into the water and catch and drag back to shore any salmon which has happened to venture into the shallows.

There are also pictures showing experiments in science, nature studies, and films showing workers in various industries at their occupations.—T. S. daP.

Newest Reviews and Comments

"Moran of the Lady Letty"

Distinctive and Rousing Sea Melodrama Made From Norris Novel For Paramount.

Reviewed by Fritz Tidden.

In "Moran of the Lady Letty" there is such a strong combination of selling advantages that exhibitors supplying entertainment provender to any type audience should have no trouble in drawing a gratifying queue before their automatic ticket selling machines. Chief among the magnetic possibilities is probably the drawing power of the leading man, Rudolph Valentino, and the wide popularity of the star, Dorothy Dalton. Not to be forgotten is the fact that it is a picturization of a widely read novel of the same name, written by Frank Norris.

Assuming that a theatre manager is able to capitalize these distinct advantages, he may rest assured that his patronage will suffer no disappointment in having bought its way into the house. "Moran of the Lady Letty" is a rousing sea melodrama that is presented with distinctive artistry from all angles of production, and if not new in basic theme, at least there is something different in the way of characters, as exemplified by "Moran," played by Miss Dalton. There are enough thrills to satisfy the most avid and the suspense may be theatric but is nevertheless effective. The atmosphere is and the characters are carefully portrayed. Valentino gives a performance that will increase his popularity. The star has a difficult role to handle, and she more than meets the requirements.

The Cast

Moran ..... Dorothy Dalton
Ramon Laredo.....Rudolph Valentino
Captain Sternersen.....Charles Brindley
Captain Kitchell.....Walter Long
Nels ..... Emil Jorgenson
Josephine Herrick.....Maude Wayne
Bill Trim.....Cecil Holland
'Chopstick" Charlie.....George Kuwa

Adapted from Novel by Frank Norris.
Scenario by Monte M. Katterjohn.
Directed by George Melford.
Length, 6,360 Feet.

The Story

"Moran of the Lady Letty" tells a dramatic story of the sea, with scenes along the coast of Norway, in Magdalena Bay, Mexico, and along the waterfront of San Francisco. The principal action takes place aboard two sailing vessels, one a trader and the other a smuggling ship, commanded by Captain Kitchell, a murderous ,tyrannical seaman. Ramon Laredo is a society man, who has been shanghaied, and forced to join Kitchell's crew. On the other vessel, which becomes a derelict, is Moran, a girl of the sturdy, rough, seafaring type. Kitchell finds the derelict, Moran is carried aboard by Ramon, and from then on ensues a series of exciting events that for the most part embrace a continued fight for the sailor girl, with Laredo the justifiable winner in the end.

Exploitation Angles: Sell the two stars, getting all you possibly can out of this combination of box office benefactors. Then sell it as a melodrama done by artists instead of the ten-twenty-thirty type of players.

"Hunting the Hawk"

William Courtleigh and Marguerite Snow are the stars of this Pathe Playlet now reissued in three reels, cut down from its original five-reel form. It is a mystery story involving crooks and the secret service, involving a chase after an international jewel thief. The action is rapid and the question as to which of two characters is "The Hawk" is maintained until the last, however the manner in which the mystery is sustained has been overdone, with the effect of misleading the spectators, as no explanation is given as to why the detective should take the jewels from the safe and make a spectacular escape only to return and confront the real criminal. The story involves a girl whose father is charged with making counterfeit plates, in seeking to help him get away she believes she has killed one of the secret service men, after marrying one of the men without knowing he is a counterfeiter. Leaving her husband when she discovers his real identity she later falls in love with another man. Circumstances lead her to believe that he is "The Hawk," but it develops that it is a secret service man and that the "Hawk" is her former husband, who is slain in revenge by one of the gang. The costuming shows that this picture was made some time ago, and the technique is not up to the present standard. —C. S. S.

"Tillie"

Realart's Production of "Tillie, a Mennonite Maid," a Work of Cinematographic Art.

Reviewed by J. M. Shellman.

A cameo of cinematographic art aptly describes "Tillie," the Realart production from the well-known play and novel, "Tillie, a Mennonite Maid," starring Mary Miles Minter.

The character portrayal of Tillie by Miss Minter is natural, forceful and convincing. She lives the part of the Mennonite maid, who is imbued with a light, gay, youthful spirit in love with life, but forced to relinquish everything she loves due to the narrow-minded bigotry of her father and the people by whom she is surrounded.

Every member of the cast, from the leading player to the actors, who portrayed the two tramps, has made each part shine, and Lucien Littlefield's work is particularly good.

Alice Eyton has written a well connected, smooth running scenario; Frank Urson has directed the picture with an extraordinary insight, bringing out the latent qualities out of the actors and emphasizing telling situations. Lighting effects which are a delight to the eyes; photography subdued and beautiful, describes the work done by Allen Davey. The titling is clear and effective and the art work great.

This picture should prove of great box office value wherever it is shown in the largest to the smallest houses. While essentially of the subdued and tense dramatic variety, the scintillating humorous touches throughout relieves, yet heightens, its vividness.

At the time it was reviewed the audience was pleased and delighted with it. It is a picture which should gain patronage as it runs, as the people go out pleased with it, which implies word of mouth advertising.

The Cast

Tillie.....Mary Miles Minter
Jacob Getz..... .....Noah Beery
Little Sister Sallie.....Marie Treboal
Doc Weaver.....Lucien Littlefield
Sarah Oberholtzer.....Lillian Leighton
Lawyer Blentz.....Ashley Cooper
Absalom Pluntz.....Robert Anderson
Louise Wangermagel.....Virginia Adair
Jack Fairchilds.....Allen Forrest

Adapted from Story by Helen R. Martin and Play by Frank Howe.
Scenario by Alice Eyton.
Direction by Frank Urson.
Photographed by Allen Davey.
Length, 5,125 Feet.

The Story

Tillie is a drudge on her uncle's farm in Pennsylvania. According to the terms of an old lady's will, she is to receive a rich legacy providing she becomes a Mennonite before her eighteenth birthday. Some of the villagers learn of this and try various schemes to cheat her out of what is coming to her. The arrival of a mysterious young lawyer, however, upsets their plans and brings happiness to Tillie, in more than one way.

Program and Exploitation Catchlines:

Girls—If Your Father is Miserly and a Religious Fanatic and Wants You to Be a Frump, Then See How Tillie Outwitted Her Dad—Mary Miles Minter at Her Best—and That's Saying a Lot!

Exploitation Angles: Play this on Miss Minter's name, suggesting the story to tell that it has a new theme, but doing your banking on the personality of the star.

"Too Much Married"

An Associated Photoplays Farce That Stars Mary Anderson In a Hilarious Role.

Reviewed by Roger Ferri.

A. H. Woods is the father of bedroom and wayward bride farces, but he overlooked Florence Bolles' hiliarity, which was borrowed for cinematographic entertainment under the title, "Too Much Married," which really doesn't do the tale that is unfolded any justice. Although one is led to suspect some sort of tangle when it is disclosed that there has been an elopement, the plot is so cleverly handled by the director that one comfortably sits back into his seat anxiously awaiting developments, hoping against hope that something original or new will be unfolded.

"Too Much Married" will make you laugh, but if you expect anything new in the line of farces you will be disappointed. And, yet, there is that touch of directorial ingenuity that makes for worth-while entertainment.

Mary Anderson, who is rightfully starred, makes the character of the blushing, timid and ever suspicious bride a refreshing one. Mary has her own ideas concerning a bride's behavior and one can not help but hope that they all were as cute and decorous as she makes Betty Colford. Roscoe Karnes as the groom is hard luck personified, but he portrays a difficult role in satisfactory fashion, while Jack Connolly as Bill Trevor gives an interesting study of the art of screen acting.

The Cast

Betty Colford.....Mary Anderson
Bob Holiday.....Roscoe Karnes
William Trevor.....Jack Connolly
Mrs. DeCourcey.....Mathilde Brundage
Detective ..... Ben Lewis
Mrs. Wm. Trevor.....Carmen Phillips
Mrs. Peter Gulp.....Lillian Elliott
Peter Gulp.....Bert Woodruff

Story by Florence Bolles.
Scenario by John W. Grey.
Directed by Scott Dunlap.
Photographed by Steve Norton.
Length, 5 Reels.

The Story

Betty and Bob, guests at the brilliant DeCourcey-Varnay wedding, suddenly decide to elope. Bob slips away to make accommodations at a nearby Inn, where they plan to spend a honeymoon. Betty prepares to join him, but is halted by a detective who demands to know the contents of her bag. She refuses, but is told by the sleuth that a necklace belonging to the bride had been stolen. She opens the bag, but Billy Trevor, standing nearby, stoops to help the young woman, dropping a handkerchief into the bag. He offers to accompany Betty to the station. The detective allows Betty to go, but holds Billy, who escapes and arrives at the Inn before the girl and Bob, who had figured in an automobile accident and taken to the hospital. Developments show that Billy had dropped the necklace in the bag and tries in vain to regain it, these efforts resulting in a series of complications. Finally Bob arrives and the bride is saved from further humiliation and embarrassment, while Billy makes a confession that exonerates everybody.

Program and Exploitation Catchlines:

Betty Colford Found That Marriage Was Indeed a Gamble—What Would You Do If You Had to Introduce a Stranger as Your Husband? She Went to Meet Her Husband, But Found a Stranger in Her Room.

Newest Reviews and Comments

"Julius Caesar"

Once a Masterpiece Always a Masterpiece —Describes George Kleine's Film Starring Anthony Novelli.

Reviewed by Mary Kelly.

The developments of the past seven years in film production have failed to overshadow the beauty and art of a picture that once stood and always will stand for the best that the screen can give. "Julius Caesar" is such a picture, and as such, is recognized by MOVING PICTURE WORLD as worthy of repeated mention and commendation. (A review was previously published in the issue of November 21, 1914.) The present version is some two reels shorter than the first and has been subjected to a few changes in the matter of editing.

Space limitations forbid an exhaustive description of the splendor of this classic. It can only be suggested by a few references to the integrity of the production as a whole, in its relation to moments of great history, the seriousness of the acting, stupendousness of the cast and nobility of the material appointments. It depicts the political situation in ancient Rome, the glory and egotism of Caesar, the treacherics of his enemies and magnificence of his warfare in a way that is vivid and intensely interesting. Anthony Novelli's "Julius Caesar" is an achievement of strength and art, and thanks partly to expert directing, every other important characterizations, too, is superior.

The Cast

Julius Caesar.....Anthony Novelli
Marc Anthony.....Michaelo Valenzano
Cato ..... A. Mastriepetri
Brutus ..... Gaetano Ricciardi
Pompey ..... Ignazio Lupi
Vercingetorix ..... G. Umberto
Cornelia.....Matilde di Marzio

Directed by Alberto Guazzoni.
Length, 5,748 Feet.

The Story

The life of Caesar between the years of 83 B. C. and 44 B. C. forms the basis of the story. His love for Cornelia and their marriage, followed almost immediately by a separation due to the interference of Sulla, dictator of Rome at the time, then his political rise, his advantageous marriage with Calpurnia, his conquest of Gaul and finally the conspiracy against him resulting in his death are the principal events pictured.

Program and Exploitation Catchlines:

A Glorious Reproduction of a Life That Was Crowded With Drama—the Love Story, Political Progress and Militarism of Caesar—a Fascinating Chapter of History Enacted by a Stupendous Cast.

Exploitation Angles: Tell frankly that this is a revival, slightly shortened and made up-to-date with titles in the new manner. Play hard on the fact that the really great play will stand the test of time.

"The Dog and the Thief"

Here is another of Paul Terry's animated cartoon fables based on the sayings of Aesop. This time he has selected the moral "Beware of Strangers Bearing Gifts" and shows a dog as a guard over a farmer's flock of ducks, while a fox is the thief. When the fox fails to get one of the ducks, he tries to bribe the dog with a bone, but is soundly trounced for his attempt. This cartoon is well up to the standard of the others of the series, and is filled with Mr. Terry's clever humorous touches.—C. S. S.

"Rich Man, Poor Man"

Paul Parrott, Ethel Broadhurst and "Sunshine Sammy" are the most prominent players in this single-reel Hal Roach comedy distributed by Pathe. It contains some good laughs and is about on the standard with the former comedies in which these players have appeared together. The story revolves around a rich girl who wants to marry a poor man. Falling in love with the janitor, she is shocked to meet him at a swell ball. She finally learns that he is only masquerading as a celebrity who was unable to appear and everything is straightened out satisfactorily.—C. S. S.

"Taking Chances"

A Cylconic Knockabout Comedian Furnishes Acrobatic Thrills In This State Righter.

Reviewed by Roger Ferri.

Richard Talmadge made his bow in "The Unknown," reviewed exclusively by this publication about six weeks ago. At that time this writer stated that "Dick" was one of the cleverest knockabouts flashed on the silver sheet. He is convinced more than ever that in this fearless, reckless young man there is the making of a big box office asset. He has a carefree, bold manner that, mingled with a rare personality, will endear him to most moving picture enthusiasts. But he must be exploited carefully and systematically.

His second vehicle, "Taking Chances," produced by Phil Goldstone, is a series of acrobatic feats held up by an old theme, which is well handled. The story without the personality of this star, if left on its own merit, would fall flat. But the presence of Talmadge not only arrests the spectator's attention and holds it undividedly, but injects into the story an entertainment valuc that can be capitalized. There are one or two absurd situations, but these are quickly forgotten and overlooked because of the rapid succession of escapades in which a miss seemingly would have meant instant death.

Richard Talmadge is given the support of a hard-working company, led by Zella Gray, who makes a petite and lovable heroine. Scenically, "Taking Chances" is a gem. There are some splendid shots. The direction is flawless. All in all, "Taking Chances" is a safe bet for any enterprising showman who isn't afraid to spend money exploiting a worthwhile star who in time will command the best there is to be had at the box office.

The Cast

By Himself.....Richard Talmadge
Mildred Arlington.....Zella Gray
Jose Borquez.....Elmer Dewey
James Arlington.....Percy Challenger
Adapted from the Story, "Vim, Vigor and Vitality."

Directed by Grover Jones.
Photographed by Harry Fowler.
Length, 5 Reels.

The Story

Richard Talmadge, a book salesman, not only sells James Arlington, a capitalist, a volume of his firm's latest novel, but also talks himself into a position as private secretary to the millionaire. He falls in love with his daughter, whose hand is sought by Jose Borquez. The latter is scheming with a number of financiers to gain control of a corporation headed by Arlington. He plans a cruise and invites Arlington and his daughter to go along as his guests. At a ball prior to the departure of the party, Dick overhears a conspiracy in which Borquez plays a leading part. It is planned to keep Arlington away from New York so that the "bulls" can wash him out financially. Richard is kidnapped, but after a series of adventures he not only overtakes the party but subjects Borquez to a severe punishment and wins the hand of Miss Arlington.

Program and Exploitation Catchlines:

"Dick" Talmadge, the Cyclonic Star, in a Tale of Wall Street and Revolutionary Mexico—a Story in Which a Book Salesman Conquers Wall Street and Bolshevistic Mexicans.

Exploitation Angles: Sell on the star and his vivid performances.

"Welcome to Our City"

Farce With Maclyn Arbuckle Has Every Reason For Success—Produced by S. A. Pictures Corporation.

Reviewed by Mary Kelly.

"Welcome to Our City" is a comedy-drama that can be recommended without reservations to any exhibitor desirous of securing first-class farce entertainment. The original material is charged with the keenest sort of humor, the continuity is excellent and the direction has successfully brought out the many delicious situations. To continue in praise, the performance of the star, Maclyn Arbuckle, and the rest of the cast as well, is delightful.

It is difficult to say which are funnier—the situations or the characterizations, so consistently amusing is the whole. It is a treatment of married men's dilemmas, and in particular of one who was innocent but too chivalrous. Everyone conspires to "frame" him and when it is accomplished, he spends the rest of the picture in trying to keep the truth from his wife. The picture is an unusual success because the humor is apparently inexhaustible. one laugh leading to another with amazing cleverncss. In addition to Maclyn Arbuckle's acting, the roles of the tempcramental professor and captain from the South Seas are handlcd in a way that is exceptionally good.

The Cast

Jim Scott.....Maclyn Arbuckle
Geraldine.....Bessie Emerick
Luigi ..... Fred Dalton
Agnes Scott.....Bessie Wharton
Richard Scott.....Jack Crosby
Eleanor Scott .....Gertrude Robinson
Bert Scott.....Charles Holleman
Dolly ..... Joyce Fair
The Maid.....Gene Baker
Adapted from the play by George V. Hobart.

Scenario by Basil Dickey.
Directed by Robert Townley.
Length, 5,100 Feet.

The Story

Jim Scott on a visit to New York with his wife, steals out one evening for a little adventure and meets a young lady who is weeping. His efforts to assist her result in the arrest of both, and a number of embarrassing complications that threaten Jim's marital happiness. It turns out that the whole experience was a "frame up"—an effort on the part of Jim's son to force Jim to consent to his marrying a chorus girl.

Program and Exploitation Catchlines:

Just Because He Had a Soft Heart and Assisted a Weeping Lady—He Fell Out With His Wife, Got Quarantined for Smallpox, Lost Ten Thousand Dollars and Was Almost Murdered by a Jealous Husband!

Exploitation Angles: Play up the caption as a catchphrase ,and sell this as a terrible warning to married men who go to the big city. That will suggest enough of the story to gain interest. A good street stunt would be to put out a weeping girl who would hand out cards to all who offered assistance.

"Why Adam Walked the Floor"

This should be a popular leaf from Tony Sarg's Almanac, especially with men. Its appeal to women is perhaps not such a certainty, as there is something typically masculine about the humor and the general motive of the subject. The pleasures of amusing the baby at midnight have been cleverly satirized. Reverting back to the days of Adam and Eve and Cain, the sufferings of the first father have been graphically sketched, not entirely without risque touches. Papa Adam had his compensation, however, at such moments as when an unknown maid from nowhere, dressed a la South Sea Isles, danced for him, although the giraffe nearly swallowed the baby while he watched.—M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus of reviews appeared. "R" refers to Reviews. "C" signifies pages where may be found resume of reviewer's opinions. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issues for February, April, June, August, October and December.

ARROW

Features

The Star Reporter.
The Stranger in Canyon Valley.
Dangerous Paths (Neva Gerber). R-948.
The Yankee Go-Getter (Neva Gerber).
God's Country and the Law (Curwood Productions).
Screenart Series.
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Nan of the North (Ann Little).
Fifty-two Two-Reel Comedies.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3.
The Girl from Porcupine (Six Reels). R-712. Dec. 10. (C-849. Dec. 17).
Dead or Alive (Jack Hoxie). (C-1120. Dec. 31).
Ten Nights in a Barroom (R-312. Jan. 21).

Serials

The Blue Fox (Anna Little). R-539.
Thunderbolt Jack (Jack Hoxie).

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

What Women Will Do (Anna Q. Nilsson).
The Rider of King Log (Special). C-495.
The Road to London (Bryant Washburn). R-642; C-47.
Handle With Care. R-553. Feb. 4.

HAROLD LLOYD COMEDIES
(Two Reels Each)

Now or Never.
Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. 3. C-705. Dec. 10.

PLAYGOERS' PICTURES

The Family Closet.
Discontented Wives.
The Ruse of the Rattler (R-429. Jan. 28).
Anne of Little Smoky (R-427. Jan. 28).
Reckless Chances (R-429. Jan. 28).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

No Parking (R-853. Dec. 17).
One Stormy Knight (R-205. Jan. 14).

Torchy Comedies

Torchy Takes a Chance. (R-115. Jan. 7).
Battlin' Torchy (R-429. Jan. 28).

Mermaid Comedies

Free and Easy.
Rolling Stones. R-1126. Dec. 31).
Step This Way. (R-552. Feb. 4.

Vanity Comedies

Eat and Be Happy.
Paying Patients.

Robert C. Bruce Series

Unknown Switzerland (R-1129, Dec. 31).
Bonnets of Aunergne (R-112. Jan. 7).
And Women Must Weep. (R-662. Feb. 11).

Chester Outing Scenics

Save Your Carfare.
No More Gasoline.

Gayety Comedies

Oh! Brother.
Say Uncle.

Chester Screenics

From Dear to Dam.
Buzz-z-.
New Wine in Old Bottles.
Old Moose Trails.

Miscellaneous.

The Crater of Mt. Katmai.
Could Columbus Discover An American.

Punch

Country Chickens. (R-115. Jan. 7).
A Rural Cindarella. R-217.

Chester Comedies

Snooky's Fresh Heir.
The Last Hops.

Sketchografs

Seeing Greenwich Village.
What's the Limit? (One Reel).

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Manly Art of Self Defense.

Campbell Comedies

Assorted Heroes (R-853. Dec. 17).
Schoolday Love (R-426. Jan. 28).
Monkey Shines. (R-662. Feb. 11).

Toonerville Comedies

The Skipper's Last Resort (Two Reels).

World Wanderings

Let's Go—to the South Seas (One Reel).

FAMOUS PLAYERS-LASKY

October

Experience (George Fitzmaurice Production). 6,560 Ft. R-827; C-49.
After the Show (Wm. DeMille Production). 5,884 Ft. R-810; C-895.
Beyond (Ethel Clayton). 5,248 Ft. R-219; C-397.
Three Word Brand (W. S. Hart). 6,638 Ft. R-694; C-759.
Peter Ibbetson (Wallace Reid and Elsie Ferguson). R-1074; C-159.

November

Ladies Must Live (Tucker Production). 7,482 Ft. R-714. Dec. 10. C-849. Dec. 17).
The Bonnie Brier Bush (Crisp Production). 4,622 Ft.
The Sheik (Melford Production). 6,579 Ft. R-336. Vol. 53, P. 397.
The Call of the North (Jack Holt). 4,823 Ft. R-715. Dec. 10. (C-849. Dec. 17).
Enchantment (Marion Davies). 6,982 Ft. R-219; C-289.

December

Exit—the Vamp (Ethel Clayton). 4,545 Ft. R-428. Jan. 28.
Get-Rich-Quick Wallingford (Cosmopolitan Production. 7,381 Ft. (R-855. Dec. 17.) (C-108. Jan. 7).
Don't Tell Everything (Reid-Swanson-Dexter). 4,939 Ft. (R-981. Dec. 24). C-1120. Dec. 31).
Just Around the Corner (Cosmopolitan Production). R-206. Jan. 14. (C-312. Jan. 21).
White Oak (Wm. S. Hart). R-1,077; C-289. 6,208 Ft.
The Little Minister (Betty Compson). R-112. Jan. 7. C-202. Jan. 14.
Under the Lash (Gloria Swanson). R-218; C-289. 5,675 Ft.
The Bonnie Brier Bush (Donald Crisp Production). R-714. Dec. 10. (C-849. Dec. 17).
Fool's Paradise (DeMille Production). R-982. Dec. 24. (C-1120. Dec. 31).
Three Live Ghosts (Fitzmaurice Production). R-207. Jan. 14. (C-312. Jan. 21).
The Bride's Play (Marion Davies). R-330. Jan. 21.

January

Rent Free (Wallace Reid). R-116, Jan. 7. C-202, Jan. 14. 4661 feet.
Miss Lula Bett (Wm. De Mille, prod.). 5,904 feet. R-1126, Dec. 21. C-108, Jan. 7.
Back Pay (Cosmopolitan prod.). 6460 feet.
A Prince There Was (Thomas Meighan). 5,533 feet. R-587. C-705, Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 feet. R-318. Jan. 21. C-546. Feb. 4
The Bride's Play (Cosmopolitan, Marion Davies. 6,476 feet. R-321, Jan. 21.
Three Live Ghosts (Fitzmaurice prod.). 5,784 feet. R-217, Jan. 14.
The Law and the Woman (Betty Compson). R-426. Jan. 28. C-546. Feb. 4.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11).
Saturday Night. R-550. Feb. 4. (C-656. Feb. 11).
One Glorious Day (Will Rogers). (R-665. Feb. 11).

BURTON HOLMES
(One Reel Each)

Rural Java.
Santa Fe—the City Different.
Seeing San Marino.
Watching the Wayands. R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland. R-320. Jan. 21.
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

REALART PICTURES

Moonlight and Honeysuckle (Mary Miles Minter). R-830; C-885.
Don't Call Me Little Girl (Mary Miles Minter). R-113; C-291.
A Private Scandal (May McAvoy). R-847; C-291.
The March Hare (Bebe Daniels). R-538; C-695.
A Heart to Let (Justine Johnston). R-636; C-695.
Little Italy (Alice Brady). R-539; C-695.
Her Sturdy Oak (Wanda Hawley). R-828; C-885.
One Wild Week (Bebe Daniels). R-451.
The Land of Hope (Alice Brady). R-114. C-695.

SEASON 1921-1922

Room and Board (Constance Binney). R-319; C-273.
Her Winning Way (Mary Miles Minter). R-576; C-649.
Everything for Sale (May McAvoy). R-945; C-1023.
Dawn of the East (Alice Brady). R-945; C-1023.
The Case of Becky (Constance Binney). R-947; C-1023.
The Speed Girl (Bebe Daniels). R-457. Nov. 26. C-581. Dec. 3.
Morals (May McAvoy). R-114. Jan. 7. (C-656. Feb. 11).
First Love (Constance Binney). R-204. Jan. 14. (C-656. Feb. 11).
The Love Charm (Wanda Hawley). R-205. Jan. 14. (C-656. Feb. 11).
Hush Money (Alice Brady). R-319. Jan. 21. C-546. Feb. 4.
Too Much Wife (Wanda Hawley). 4,227 feet. R-317, Jan. 21.
Nancy From Nowhere (Bebe Daniels). R-665. Feb. 11).
Tillie (Mary Miles Minter).
A Virginia Courtship. R-551. Feb. 4. C-656. Feb. 11.

FEDERATED EXCHANGES

Screen Snapshots.
Joe Rock Comedies (1 reel).

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidi of the Alps. (Prizma).

MONTE BANKS COMEDIES

Squirrel Food. R-692.
Fresh Air. R-811.
Cleaned and Dry. R-219.

HALLROOM COMEDIES
(Two Reels)

Beach Nuts.
At Your Service.
Matinee Idols.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Snooky's Twin Troubles (Two Reels). R-330.
Snooky's Labor Lost. (Two Reels).

FIRST NATIONAL

Toonerville's Fire Brigade (Two Reels). R-880.
Wedding Bells (Constance Talmadge. R-930; C-397.
Serenade (R. A. Walsh Production). R-320; C-397.
Wife Against Wife (Whitman Bennett Production). R-552. Feb. 4.
One Arabian Night (Pola Negri). R-574; C-759.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

The Child Thou Gavest Me (Stahl Production). 6,091 Ft. R-943.
Woman's Place (Constance Talmadge). 5,645 Ft. R-1075; C-47.
Two Minutes to Go (Charles Ray). R-96, C-159.
Sowing the Wind (Anita Stewart—Six Reels). R; Vol. 46, P. 292; C-R, P 666.
The Kid (Charles Chaplin—Six Reels). R; Vol. 48, P. 390, C-R, P 666; Ex. Vol. 49, P. 55, 155, 156.
The Wonderful Thing (Norma Talmadge). R-454. Nov. 26. C-561. Dec. 3.
Tol'able David (Richard Barthelmess). R-589. Dec. 3. (C-649. Dec. 17).
Stranger Than Fiction (Katherine MacDonald). R-765. Dec. 17. C-976. Dec. 24.
The Lotus Eater (John Barrymore). R-715. Dec. 10. C-849. Dec. 17).
All for a Woman (Foreign Film). R-855. Dec. 17. C-1120. Dec. 31. C-202. Jan. 14.
Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-952. Dec. 24 C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-420. Jan. 28.
Her Social Value (Katherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter DeHaven).
Alf's Button (Special).
Polly of the Follies (Constance Talmadge).
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald).
Love's Redemption (Norma Talmadge). R-221 Jan. 21.
The Beautiful Liar (Katherine MacDonald). R-664. Feb. 11.
The Song of Life (Stahl Production).
Kindred of the Dust (Walsh Production) R-661. Feb 11.
The Rosary (Selig-Rork).
The Barnstormer (Charles Ray).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

Blind Hearts (Hobart Bosworth). R-1070 C-155.
The Silent Call. R-546. Nov. 26. C-521. Dec. 3.
The Sea Lion (Bosworth). R-217. Jan. 21. (C-656. Feb 11).

THOMAS H. INCE PRODUCTIONS

Mother O' Mine. R-747; C-47.
Cup of Life. R-238; C-297.
Hail the Woman. R-202. Jan. 14). (C-222 Jan. 21).

J. PARKER READ, JR.

I Am Guilty (Louise Glaum). R-95; C-149.
Greater Than Love. R-229; C-355.

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-761.
The Six of Martha Queed (Six Reels). R-720. Dec. 10. (C-1120. Dec. 31).

MAURICE TOURNEUR PRODUCTIONS

The Last of the Mohicans (Barbara Bedford—Six Reels). R; Vol. 47, P-555; C-R, P-714; Ex Vol. 48, P-827.
The Foolish Matrons. R-114; C-149.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-547. Dec. 3 C-705. Dec. 10.
By Heck. R-222. Jan. 21.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

J. L. FROTHINGHAM

The Ten Dollar Raise. R-222; C-297.
Pilgrims of the Night. R-221; C-355.
Shattered Idols.

FOX FILM CORP.

SPECIAL

Over the Hill. 10,700 Ft. R; Vol. 46, P-822.
A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C-Vol 49, P-285.
Shame. 5,200 Ft. R-799; C-855.
Perjury. 7,400 Ft. R-822; C-272.
Footfalls (Tyrone Power). R-449. C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 5,555 Ft. Vol. 46 R-271; C-947.

WILLIAM FARNUM

His Greatest Sacrifice. R-205; C-207. 5,500 Ft.

PEARL WHITE

Beyond Price. R-226.

TOM MIX

Trailin'. (R-112. Jan. 7. C-202. Jan. 14).
The Rough Diamond. R-217; C-289.
Sky High (R-1126. Dec. 31. C-108. Jan. 7).

DUSTIN FARNUM

The Primal Law. R-575; C-759.
The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding With Death. R-456. Nov. 26. C-581. Dec. 3.

WILLIAM RUSSELL

The Lady from Longacre.
The Roof Tree (R-112. Jan. 7. C-202. Jan. 14).
Desert Blossoms (R-116. Jan. 7. C-202. Jan. 14.
The Strength of the Pines. R-551. Feb. 4.

SHIRLEY MASON

Queenie. 5,174 Ft. R-693; C-759.
Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28). (C-656. Feb. 11).

TWENTIETH CENTURY BRAND

Cinderella of the Hills (Barbara Bedford). R-95; C-159.
Bucking the Line (Maurice Flynn). R-226; C-297. Nov. 26.
The Jolt (Murphy-Walker). R-456. Nov. 26. (C-1120. Dec. 31).
Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31).
Gleam O' Dawn (Barbara Bedford). R-206. Jan. 14. C-546. Feb. 4.
Winning With Wits (Barbara Bedford). R-218. Jan. 21.

SERIALS

Pantomas (Twenty Episodes). R; Vol. 48, P-215.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11).

CLYDE COOK
(Two Reels Each)

The Sailor.
The Toreador. R-446.
The Chauffeur. (R-115. Jan. 7).

AL ST. JOHN SERIES
(Two Reels Each)

The Happy Pest.
The Indian.
Pool Days. (R-980. Dec. 24)

MUTT AND JEFF CARTOONS
(One Reel Each)

Fast Freight.
The Stolen Snooze.
Getting Ahead.
Bony Parts.

SUNSHINE COMEDIES
(Two Reels Each)

Try and Get It. R-218. Jan. 21.
False Alarm (R-429. Jan. 28).
Hold the Line. R-552. Feb. 4.
Please Be Careful. (R-662. Feb 11).
School Days. (R-662. Feb 11).

GOLDWYN

Boys Will Be Boys (Will Rogers). R-205.
An Unwilling Hero (Will Rogers). C-729; R-440.
Beating the Game (Tom Moore). 5,052 Ft. R-445; C-525.

SEASON 1921-1922

Theodora (Italian Spectacle). 10,000 Ft. R-1072. R-47.
All's Fair in Love. 4,904 Ft. (C-897. Nov 26).
Ace of Hearts. 5,884 Ft. (R-94; C-705. Dec. 10).
For Those We Love. 5,752 Ft. (R-882. Dec. 17. C-976. Dec. 24).
Invisible Power (5,612 Ft.). R-694, C-759.
Dangerous Curve Ahead (5,551 Ft.). R-814; C-895.
The Old Nest (5,894 Ft.
From the Ground Up (Tom Moore). R-968. C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,020 Ft. R-112. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,001 Ft. R-552. Feb. 4. C-656. Feb 11).
Poverty of Riches (Larry Semon). 5,043 Ft. (R-889. Dec. 3. C-849. Dec. 17).
The Man from Lost River (Katherine MacDonald). 5,092 Ft. R-429. Jan. 28. (C-656. Feb. 11).
A Poor Relation (Will Rogers). 4,604 Ft.
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Larry Semon). 5,430 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750. C-1462.
The Sky Pilot (Hutchinson). R-217. Jan. 21.
Grand Larceny. R-552. Feb. 4.
The Glorious Fool. 5,292 Ft.
Man With Two Mothers.
His Back Against the Wall. 4,080 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb 11.

W·W·HODKINSON

French Heels (Irene Castle). R-554. Feb. 4. (C-656. Feb. 11).

WARD LASCELLE

Rip Van Winkle (Thomas Jefferson). R-1074. C-297. Nov. 26.

WINNIPEG PRODUCTIONS

God's Crucible (All Star). R-219; C-529.
Cameron of the Royal Mounted. R-221. Jan. 21. C-546. Feb. 4.

BENJAMIN B. HAMPTON—GREAT AUTHORS' PICTURES

The Spenders (Claire Adams). Vol. 47, P-769; C-R, Vol. 48, P-194.
A Certain Rich Man. R-809; C-595.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-424; C-602.
The Mysterious Rider. R-1075; C-47.

ROBERT BRUNTON PRODUCTIONS

The House of Whispers (J. Warren Kerrigan). R; Vol. 47, P-1080; Vol. 48, C-R, P-46.
The Coast of Opportunity (J. Warren Kerrigan). R; Vol. 47, P-1080.

IRVIN V. WILLAT PRODUCTIONS

The Face of the World. R-528; C-529.
Fifty Candles. (R-980. Dec. 24. C-205. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Breaking Point (Bessie Barriscale). R; Vol. 42, P-729; C-R, Vol. 49, P-21.
The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

ROCKETT FILM CORPORATION

The Truant Husband.
Keeping Up With Lizzie (Enid Bennett) R-224; C-287.

HUGO BALLIN

The Journey's End. R-112; C-589.
Jane Eyre. R-948; C-47.

RENCO FILM CORPORATION

Lavender and Old Lace. R-92; C-149.
At the Sign of the Jack O'Lantern (R-426. Jan. 28). (C-656. Feb. 11).

TRIART PRODUCTIONS

The Beggar Maid (Mary Astor—Two Reels).
The Bashful Suitor (R-1127. Dec. 31).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17).

METRO

The Man Who (Bert Lytell). R-488; C-589.
Life's Darn Funny (Viola Dana). R-484; C-595.
Big Game (May Allison—Six Reels). R-820, C-49.
A Trip to Paradise (Bert Lytell—Six Reels). R-92.
The Match Breaker (Viola Dana) R-92; C-202.
The Infamous Miss Revell (Alice Lake). R-209; C-525.
There Are No Villains (Viola Dana). R-94; C-202.
Alias Ladyfingers (Bert Lytell). R-944; C-1022.
The Hole in the Wall (Alice Lake). R-882. Dec. 3 C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-882. Dec. 3 C-705. Dec. 10.
The Fourteenth Lover (Viola Dana) C-705 Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10 C-1120. Dec. 31).
Glass Houses (Viola Dana).
The Right That Failed (Bert Lytell) R-884 Dec. 17. C-976. Dec. 24.

NAZIMOVA PRODUCTIONS

Camille. R-440; C-525.

A-L PRODUCTIONS

Garments of Truth (Gareth Hughes—Six Reels). R-209; C-287.
The Bunch (Gareth Hughes—Six Reels) R-944; C-1022.
Little Eve Edgarton (Gareth Hughes) R-731 Dec. 10. C-849. Dec. 17.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power. R-221; C-492.
Turn to the Right. R-222. Jan. 21.
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714. Dec. 3. C-849. Dec. 17.

Note—Refer to page 757 for explanation of reference marks

CURRENT FILM RELEASE DATES

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle."

The Power Within (W. H. Tooker). R-322. Jan. 21.

Week of January 15

No. 3 of The White Eagle (A Strange Message).
The Dog and the Flea (2/3 Reel Cartoon Fable). R-320. Jan. 21.
Loose Change (One-Reel Parrott Comedy). R-322. Jan. 21.
The Bashful Lover (Truex—Two-Reel Comedy). R-319. Jan. 21.
The Non-Stop Kid (One-Reel Lloyd Reissue).

Week of January 22

No. 4 of The White Eagle (The Lost Trail).
Call the Witness (Pollard — One-Reel Comedy). R-522. Feb. 4.
The Bear and the Bees (2/3 Reel Cartoon Fable). R-430. Jan. 28.
That's Him (Lloyd—One-Reel Re-issue).

Week of January 29

No. 5 of White Eagle (The Clash of the Clans),
Years to Come (Pollard—One-Reel Comedy). R-430. Jan. 28.
The Miller and the Donkey (2/3 reel Cartoon Fable).
The Midnight Stage (Reissue—3-reel drama). R-551. Feb. 4.
She Loves Me Not (Lloyd—1-reel, Reissue).

Week of February 5

No. 6 of White Eagle (The Trap).
Blow 'Em Up (Pollard—One-Reel Comedy). R-555. Feb. 4.
The Fox and the Grapes (2/3 Reel Cartoon Fable). R-554. Feb. 4.
Dangerous Trails (Adventures of Bob and Bill—One Reel).
Convict 993 (3 reel Reissue—Irene Castle). R-555. Feb. 4.

Week of February 12

No. 7 of White Eagle (The Mysterious Voyage).
Stage Struck (One-Reel Pollard Comedy). (R-663. Feb. 11).
The Villain in Disguise (2/3 Reel Cartoon Fable). (R-663. Feb. 11).
Via Wireless (Three-Reel Reissue—Gail Kane). (R-663. Feb. 11).
Look Out Below (Lloyd—One-Reel Reissue).

Week of February 19

Rich Man-Poor Man (One Reel Parrott Comedy).
The Dog and the Thief (Two-Third Reel Cartoon Fable).
Hunting the Hawk (Three Reel Playlet Reissue).
The Big Idea (Lloyd Reissue, One Reel).

Week of February 26

No. 9 of White Eagle (The Flaming Arrow).
Down and Out (Pollard—One-Reel Comedy).
The Cat and the Swordfish (Two-third Reel Cartoon Fable).
Here Come the Girls (Lloyd—One-Reel Reissue).
At Bay (Three-Reel Reissue).

PIONEER FILM CORP.

A Western Adventurer (William Fairbanks). R-540.
The Mystery Mind (Fifteen Episode Serial).
Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552. Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels).
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).

R-C-PICTURES

The Greater Profit (Edith Storey). R-115; C-695.
When Lights Are Low (Six Parts—Sessue Hayakawa). R-236; C-789.
The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Production—Six Parts). R-115. Jan. 7. C-202. Jan. 14.
A Wife's Awakening (Gasiner Production—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Production—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession. R-218; C-397. Nov. 26.
The Lure of Jade (Pauline Frederick). R-335; C-397. Nov. 26. (Six Reels).
Silent Years (Six Reels.) R-586. Dec. 3. C-705. Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Production—Six Reels). R-981. Dec. 24. C-1120. Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127. Dec. 31. C-202. Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319. Jan. 21.
The Call of Home (R-428. Jan. 28).
Why Men Forget. R-553. Feb 4.
Two Kinds of Women. (R-660. Feb. 11).
Billy Jim (Fred Stone). (R-663. Feb. 11).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Handcuffs or Kisses. R-944; C-1023.
The Way of a Maid.
Why Announce Your Marriage? (R-430. Jan. 28).

EUGENE O'BRIEN STAR SERIES

Is Life Worth Living? R-541; C-49.
Clay Dollars. R-555. Feb. 4. (C-656. Feb. 11).
Chivalorus Charles (R-1127. Dec. 31).

OWEN MOORE STAR SERIES

The Chicken in the Case. L-5,261 Ft. R; Vol. 48, P-728.
A Divorce of Convenience. R-639; C-163.

CONWAY TEARLE STAR SERIES

After Midnight. R-575; C-895.
The Man of Stone. (R-457. Nov. 26. C-849. Dec. 17).
Shadows of the Sea (R-205. Jan. 14). (C-656. Feb. 11).

SPECIAL PRODUCTIONS

Who Am I? R-440; C-49.
Conceit (All Star). R-856. Dec. 17. C-1120. Dec. 31.
A Man's Home (All Star). R-649; C-759.
The Greatest Love (Vera Gordon.

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor.

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).
The Iron Trail (Rex Beach Production). C-397. Nov. 26.

UNITED ARTISTS

Dream Street (D. W. Griffith Production). Vol. 49, R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Production). 6,000 Ft. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford). 9,984 Ft. R-578; C-649.
The Ruling Passion. R-554. Feb. 4.

UNIVERSAL

JEWELS

No Woman Knows (Seven Reels). R-447; C-529.
Conflict (Priscilla Dean). R-95; C-159.
The Fox (Harry Carey). R-590. Dec. 3. C-705. Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425. Jan. 28. C-546. Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan 21. C-546. Feb. 4.
Man to Man (Harry Carey). (R-664. Feb. 11).

JEWEL COMEDIES

A Monkey Movie Star (Joe Martin).
Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Shattered Dreams (Miss Du Pont). R-853. Dec. 17. C-1120. Dec. 31.
Playing With Fire (R-982. Dec. 24. C-1120. Dec. 31.
The Fire Eater (Hoot Gibson). R-1129. Dec. 31. C-108. Jan. 7.
The Guttersnipe (Gladys Walton). R-116. Jan. 7. C-202. Jan. 14.
Across the Deadline (Frank Mayo). R-304. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14. C-546. Feb. 4.
The Scrapper (Herbert Rawlinson). R-431. Jan. 28.
Headin' West (Hoot Gibson). R-554. Feb. 4. (C-656. Feb. 11).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662. Feb. 11.

WESTERN DRAMAS
(Two Reels Each)

Captain's Kidd's Finish (Mack Wright).
The Phantom Terror (Jack Perrin).
The Ranger's Reward (Art Acord).
Fighting Back (Elmo Lincoln).
The Open Wire (Eileen Sedgwick).
A Bluejacket's Honor (Jack Perrin).

CENTURY COMEDIES
(Two Reels Each)

The Straphanger (R-428. Jan. 28).
An Idle Roomer.
The Touchdown (Lee Moran). R-425. Jan. 28.
Circus Clowns (Brownie).
Horse Sense (Harry Sweet).
Little Miss Mischief (Baby Peggy).
Table Steaks (Brownie, the Dog).

STAR COMEDIES
(One Reel Each)

Penny Ante.
The News Maker.
The Fake Quake.
Both Booths.
Watch Your Wallet.
Friday the Thirteenth.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland. R; Vol. 49, P-629; C-R, 823.
The Son of Wallingford. R-943; C-47.
The Flower of the North (R-427. Jan 28). (C-656. Feb. 11).
The Little Minister. (R-1129. Dec. 31. C-202. Jan. 14).
The Prodigal Judge. (R-661. Feb. 11).

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Moral Fibre. R-945; C-159.
Received Payment. R-320. Jan. 21.
Single Track.
Island Wives .

EARLE WILLIAMS

Bring Him In. R-1074; C-289.
It Can Be Done.
Lucky Carson. R-318. Jan. 21.

ANTONIO MORENO PRODUCTIONS

Three Sevens. R; Vol. 49, P-991; C-49.
The Secret of the Hills.
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow. R-555. Feb. 4.
The Matrimonial Web. R-220; C-289.

WILLIAM DUNCAN

Steelheart. R-450; C-529.
No Defense (R-425. Jan. 28)). C-546. Feb. 4.

Note—Refer to page 757 for explanation of reference marks

CURRENT FILM RELEASE DATES

LARRY SEMON COMEDIES
The Bell Hop.
The Sawmill.
The Show Shop. (R-663. Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113. Jan. 7).
A Charmed Life. (R-552. Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

The Blot (Lois Weber Production). 7,121 Ft. R-930; C-163.
Quo Vadis (Reissue—Six Reels). 5,884 Ft. F-95; C-397.
Good and Evil (Lucy Doraine). 4,951 Ft. R-447; C-649.
Girl from God's Country (Neil Shipman). 6,957 Ft. R-448; C-529.
The Old Oaken Bucket. 5,098 Ft. (R-217; C-1120. Dec. 31).
Moongold (Will Bradley). 5,175 Ft.
Post Nature Pictures (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. (6,141 Ft.).
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.).
White Hands (Hobart Bosworth). 5,654 Ft. (R-663. Feb. 11).
Bear, Boy and Dog. (2,053 Ft.).
Puppy Days. (959 Ft.).
Robinson Crusoe Hours. (966 Ft.).

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln-Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-208. Jan. 14.

ASSOCIATED PHOTOPLAYS
Crossing Trails (Pete Morrison). (R-664. Feb. 11).
Too Much Married (Mary Anderson).

AYWON FILM CORP.
The Better Man (Snowy Baker). R-459. Nov. 26. (C-1120. Dec. 31).
Western Firebrands (Big Boy Williams). R-458. Nov. 26.
Fidelity (All-Star Cast).
Lure of the Orient (Jack Conway-Frances Nelson).
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams).
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211.

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

DU MAHAUT-KLEIN
Monty Works the Wires (Monty—A Dog). R-712. Dec. 10.

EQUITY PICTURES
The Black Panther's Cub (Florence Reed). R; Vol. 48, P-1092.
Where Is My Wandering Boy Tonight? (R-550. Feb. 4).
Heedless Moths (Audrey Munson). R-748.
What No Man Knows (Clara Kimball Young). R-1077. (C-108. Jan. 7.)

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episode Selig Serial. R-427. Jan. 28.

C. B. C.
Dangerous Love.
The Victim.
Captivating Mary Carstairs.
Star Ranch Westerns (Two-reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.

THE FILM MARKET
The Supreme Passion (Six Reels). Vol. 49, P-194; C-R, P-581.
The Spoilers (Reissue—Nine Reels).
Jimmy Callahan Comedies (Twelve Two-Reelers).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). (R-1128. Dec. 31).

GRAPHIC
Mother Eternal (Vivian Martin — Seven Reels). R; Vol. 49, P-990; C-45.
Fountain of Youth. R-321. Jan. 21.

JANS' PICTURES
Man and Woman. R-447; C-529.
The Amazing Lovers. R-946.

J. W. FILM CORP.
Road to Arcady. (R-1129. Dec. 31).
Should a Wife Work? (R-665. Feb. 11).

GEORGE KLEINE
In the Fog (R-115. Jan. 7).

L. & H. ENTERPRISES
Daughter of the Night (R-114. Jan 7).

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination. R-319. Jan. 21.

PACIFIC FILM COMPANY
The Call from the Wild. R-323.
The Fatal Thirty.
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).

PHOTOCRAFT PRODUCTIONS
Oh, Mabie Behave (Four Stars) (R-855. Dec. 17).

PRODUCERS' SECURITY
The Soul of Man (Six Reels).
Mr. Potter of Texas.
Cissy Fitzgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov 26.
Squire Phinn.
Welcome to Our City.
Trail of the Law.
The Man Who Paid.
Irving Cummings Series (Two Reels).

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Four Eileen Sedgwick Features.
Body and Soul. (Anna Luther).
Silks and Saddles.
Power of the Borgias.
Six Clara Kimball Young Reissues.

RAINBOW FILM CORPORATION
A Girl's Decision. R-93; C-397.

RUSSELL PRODUCTIONS
Shadows of Conscience (Russel Simpson). 7 Reels. R-1075; C-47.

TONY SARG
The Original Golfer. (R-116. Jan. 7.)

WILLIAM STEINER
Tangler Trails (Neal Hart). R-980. Dec. 24. (C-1120. Dec. 31.)

SECOND NATIONAL
David and Jonathan. (R-661. Feb. 11).

SWEDISH BIOGRAPH
Sir Arnes Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TEXAS GUINAN PRODUCTIONS
Texas of the Mounted. R-1073.
Code of the West. R-94.
Across the Border (2 Reels). R-590. Dec. 3.
The Spitfire (2 Reels). R-590. Dec. 3.

TRUART FILM CORP.
Across the St. Gothard Alps.
A Borneo Venice.
Island of Surprise.
Monkey Land Up the Barito River.

WESTERN PICTURES' EXPLOITATION
A Dangerous Pastime.
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. (C-656. Feb. 11).
Blue Blazes (Lester Cuner). R-320. Jan. 21.

WESTERN PICTURES' CORP.
Partners of the Sunset (Allene Ray).
Lady Luck (Allene Ray).

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Alden). R-94; C-397. Nov. 26.
School Days (Wesley Barry) (R-856. Dec. 17). C-976. Dec. 24.
Ashamed of Parents. (R-1128. Dec. 31.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN FILM COMPANY
The Moonshine Menace (Helen Holmes).
High-Gear Jeffrey (William Russell).
Youth's Melting Pot (Mary Miles Minter).
A Crook's Romance (Helen Holmes).
A Rough-shod Fighter (William Russell).
The Loggers of Hell-Roarin's Mountain (Helen Holmes).
Silent Shelby (Frank Borzage).

ASTA FILMS, INC.
Hamlet (Asta Nellson). R-336.

HENRY BALLMAR
Once Upon a Time. (R-207. Jan. 14).

CAPITAL FILM COMPANY
Neal Hart Series (Two Reel Westerns).
Helen Gibson Series (Two Reel Westerns).
Al Jennings Series (Two Reel Westerns).
Capital Two Reel Comedies.
Witches Lure (All Star Cast).

EMERSON-LOOS
Red Hot Romance. R-713. Dec. 10.

D. W. GRIFFITH
Orphans of the Storm. (R-1125. Dec. 31). (C-312. Jan. 21)).

FEDERATION PRODUCERS' SERVICE
The New Disciple. (R-1127. Dec. 31. C-261 Jan. 14.

KINETO COMPANY OF AMERICA, INC.
The Four Seasons (4 Reels). R-694; C-159.

Kineto Reviews
(Released Through National Exchanges, Inc.)
(One Reel)
(Third Series)
Eccentricities of the Wasp and Bee.
Fur and Feathers.
My Adirondacks Outing.
The Chemistry of Combustion.
The Victory Pageants.
The Delta of the Nile.
A Glimpse of the Animal Kingdom.
Better Milk. R-587. Dec. 2.
Permanent Peace. R-586. Dec. 3.

Urban's Movie Chats
(Released Through State Rights Exchanges)
First Series from No. 1 to 26, inclusive (One Reel).
Second Series from No. 27 to 52, inclusive (One Reel).

EXCEPTIONAL PICTURES' CORP.
January—Martin Johnson's "Jungle Adventures." R-449; C-649.
January—His Nibs (Chic Sale). R-947; C-1023.

W. KURTZ & CO.
Shattered (Foreign Film). R-460. Nov. 26

NATIONAL EXCHANGES, INC.
Shadows of the West (Hedda Nova).
The Lotus Blossom. R-809; C-159.
Charles Ray two-reel re-issues.
Kineto Reviews (One-Reel Educational).
Rainbow Comedies (Edna Shipman and John Junior) (Two Reels Each).

WILL ROGERS
The Ropin' Fool (Two Reels). R-335.

ROMAYNE SUPERFILM CO.
The Toreador (3,600 Feet).
Rigoletto (6,000 Feet).

SACRED FILMS
The Bible. R-219.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

Note—Refer to page 757 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

For Mazda Men

A high-class, progressive motion picture projectionist, writes:

I have read with very much more than ordinary interest your article on Mazda lamp projection in a recent issue of the department. I am wondering if you have been shown only the bright side.

Right in the beginning let me say, the results attained with the 900 watt Mazda are so wonderful that they approach the marvelous. By this I mean, that they approach the marvelous when we consider the limitations of such a light source when used in conjunction with the projector optical train, as at present constituted.

Where A. C. has been supplied a projection arc through a rheostat the Mazda will improve results tremendously, and at the same time reduce the electric bills. In my opinion where A. C. has been supplied a projection arc through an Economizer Inductor or A. C. to A. C. Compensarc (low voltage transformer) the results will fully justify the expense of substituting Mazda.

These things I believe to be true, BUT where fifty or sixty amperes D. C. has been used, and the Mazda is substituted, as in my case, the audience is not satisfied with the result, and if competing houses use a fifty amperes and up arc, with an optical line-up which utilizes the resultant light, the man in charge of Mazda automatically becomes and is the GOAT. Wherever he goes, and is known, if picture fans be present he is accused of not being "on the job," trying to save juice et cetera, and this condition is intensified by the advent of the new H.I. (high intensity Conductor) arc, if it be numbered among the competitors.

I readily agree with you that the screen used has a TREMENDOUS bearing on results. We are using an old, painted canvas one. I have seen mazda results under practically identical conditions, except that a Mazdalite screen was used, and the difference (improvement) was very thoroughly apparent.

Is not the statement that no adjustment is necessary after taking the lamp from the "setter" and placing it in the lamphouse a bit in error? I found it ALWAYS necessary to readjust the mirror. This may, of course, be done with very fair accuracy while the projector is working, by means of the image on the revolving shutter. I found this to be necessary with the lamps set by Mr. Hosmer, as well as those set by his capable right-hand man, Mr. Edson. In fact, they themselves found it necessary to reset the mirror.

Another thing, while we have never had a lamp burn out, still we have not yet been able to get the 100 hours guarantee out of any one of them, though it is true, the manufacturer makes good on the guarantee, therefore we are at no financial loss.

Have found most short-life lamps to be short life because of filament distortion caused by the filament anchor failing to move freely in the guides. And it is right here that improvement may be made in the lamp, I think, which will lengthen their useful life—and improve their performance in several ways.

Knowing the cost of the lamps the projectionist does not like to discard one as long as there is the chance of getting a decent screen result. One mazda man told us that unless we could hear a slight "rattle" when a new lamp was shaken, it would not be a long-life lamp, because the "anchor" would not move freely in the guides. My experience seems to confirm this.

As to Projection Pitch

I have noticed that where the projector sets at a considerable angle the filament will sag towards the collector lens. This occurs here, and the angle is but eight degrees. No two filaments seem to act exactly the same in this respect, some sagging in a couple of hours, and some not for a day or two. This calls for the turning of the lamp halfway around in its socket. I prefer turning mine before opening time, as I can then give the adjustment my undivided attention. Between reels the time is limited; sometimes too short to permit of a good job.

A Suggestion

I believe it is quite possible that a holder might be so made that the lamp could be withdrawn, the holder turned end for end and reinserted with a minimum of trouble.

Let no one suppose that Mazda will not ignite film at the aperture as quickly as will the arc.

A projectionist in a nearby town thought this, and a stampede followed. No one was injured because business happened to be punk just then. The only damage was that one reel of film went up in smoke.

Still another thing: how many have found the Mazda lamphouse douser an awkward contrivance when fading, single handed, from the left to the right projector? I am unable to suggest the improvement, but there surely is room for one.

In closing let me say that I do not, as this letter may indicate, know very much about Mazda projection. I think I once heard one F.H.R. say that it is often necessary to expose one's ignorance and ask questions in order to get wise.

Time for Discussion

I have published this letter, because I firmly believe that, whereas the Mazda is rapidly coming into use for projection purposes in nearly all non-theatrical fields, as well as in a rapidly increasing number of theatres, it is high time it be subject to frank and public discussion and constructive criticism. Thousands of exhibitors, theatre managers and projectionists want to know more about the Mazda, its possibilities, its limits, its faults and, in short, all about it.

If at any time anything may appear in this department which the Mazda men, either manufacturers or projectionists, believe to be in any way in error, they will be cordially welcome to space in which to set matters right.

It is just the plain fact and the truth I want, and I don't care who supplies. I do NOT profess to be able to check up on all statements made concerning the Mazda projection light source. But expect, in due time, to learn—also I do NOT expect to do it sitting at a desk. I visit projection rooms where Mazda is used, talk with those who use Mazda and expect to keep in touch with the manufacturer, but it nevertheless takes time to learn all those many things which must be learned about any new thing.

Plain Foolish

And now as to your various remarks: first, it is just plain foolishness for your "boss" to install Mazda and use an old painted canvas screen surface, especially when he is in competition with surrounding theatres using the much more brilliant arc. The screen surface should be a matter for VERY careful consideration. What is needed is the most brilliant surface (best reflective surface) that can be had which will give the diffusion necessary to your local condition—not forgetting that the latter item is of great importance.

With regard to necessity for adjusting the mirror after a lamp which has been adjusted in the lampsetter is installed in the lamphouse, why maybe it must be done, though I see no reason why it should be so, except in cases (which may include most of the lamps removed) where the filament of the old lamp has become warped or sagged, and the mirror has been set to meet this condition. The mirror adjustment is a comparatively simple matter, and as you have pointed out, may be accomplished with at least fair accuracy while the projector is working. I will be glad to hear from the manufacturers and from Mazda projectionists on this point.

But the item of filament sagging toward the lens because of projection pitch, with the lamp necessarily setting at an angle from vertical, is a very practical point, because pitch in projection is a condition which probably three out of four men taking charge of Mazda will encounter. We should have practical instruction in exactly what may be the best mode of procedure.

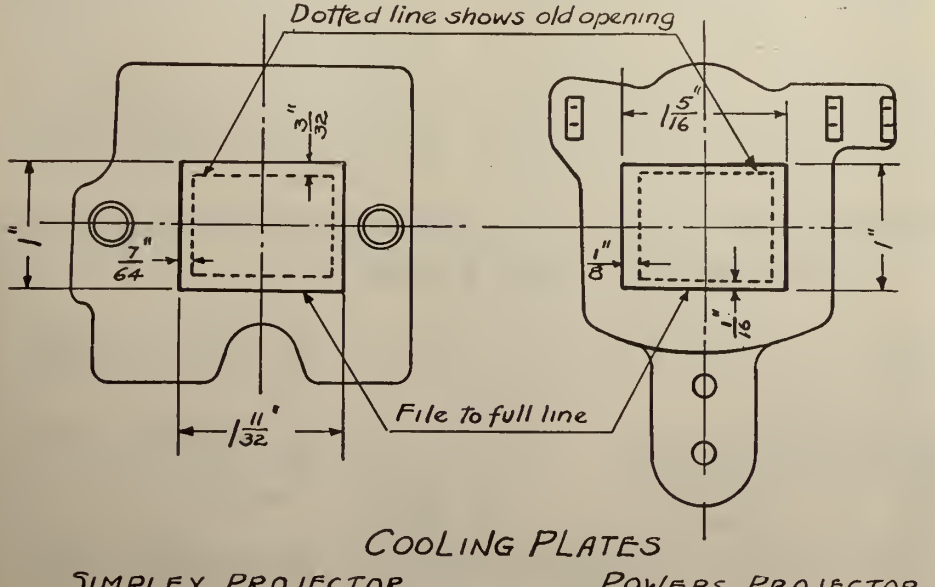


FIGURE 1

Illustrating how the respective cooling plates should be filed

Up to date not a single man or a single manufacturer has so much as mentioned it. Query, do projectionists who project at an angle find that the filament sags? If so how much, and exactly what remedy have they applied?

Of course sagging of the filament will alter the distance from its plane to face of collector lens, which would, I believe, call for pulling the lamp back and moving the mirror ahead. WHAT IS YOUR OWN EXPERIENCE IN THIS ITEM?

The Big Problem

The anchor of the filament has been THE big problem encountered by and worked upon by Mazda engineers for a long while. I understand it has been so nearly solved that there is now but slight fault to find in its performance, or at least that is the case with the G.E. lamps. The Westinghouse has, as we understand the matter, adopted a similar anchor. We must compliment the Mazda men on what they have accomplished in this matter. Perhaps there may be further improvements, but as the matter now stands the anchor works wonderfully well.

As to the possibilities of a reversible lamp holder—well, that is a subject on which only the Mazda engineers could talk on intelligently. It is therefore respectfully referred to them without comment, except to remark that we personally doubt the feasibility of such a thing.

The Mazda is no longer to be considered as an experiment or a thing to which we "may" be obliged to give serious consideration. It is now here. It has definitely arrived. Also we might say a small bird has been whispering in the conductorial ear to the effect that possibly, perhaps maybe, we shall before long be introduced to one grand little—nope, one grand BIG surprise in Mazda projection light.

General Electric Replies

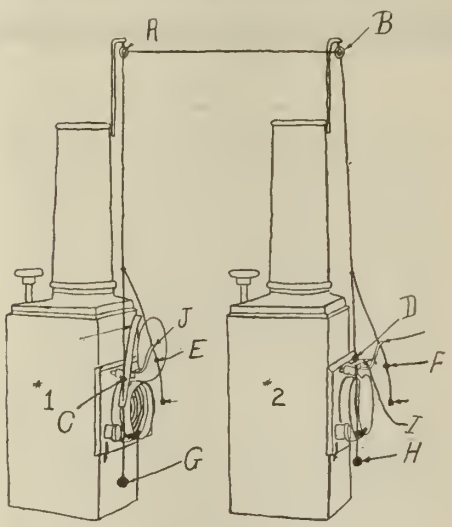
In order that no injustice be done I sent a carbon copy of the foregoing to the West Lynn, Mass., plant of the General Electric Company, where much of the Mazda projection lamp experimental work and designing is carried on, suggesting that the folks up there make such comment as might seem right and proper.

I received the following reply, by Stephen Carleton Rogers, one of the engineers in charge of Mazda experimental work and the practical application of Mazda to projection:

There Is No Question

We have read with a great deal of interest the projectionists' story titled "As to Mazda." There can be absolutely no question as to the correctness of his statement that all a. c. arcs can be replaced with Mazda to great advantage both from the visual and the financial standpoint. As to replacing d. c. arcs, there is no doubt but that the 50 ampere d. c. arc can be replaced with Mazda to the betterment of results, but when 60 to 90 ampere d. c. arcs are to be displaced, special treatment may have to be given, such as the selection of a proper screen for Mazda projection in that individual theatre, the selection of a projection lens of proper diameter and type, filling the cooling plate as per attached illustration, and absolutely perfect alignment.

Under these conditions the higher amperage arcs can be successfully displaced by Mazda.



SIMPLE METHOD FOR CHANGE-OVER

FIGURE 2

Illustrating a simple method of dissolving at change-over

As to the necessity for adjustment of mirror after lamp which has been adjusted in a lamp setter has been installed, we would merely say that IF the lamp is CORRECTLY and ACCURATELY adjusted in the setter, then no readjustment of the mirror is necessary, but in this connection it must be remembered that even so little as 1-32 of an inch out in the matter of adjustment in the setter will mean a non-meshing of the filament with the mirror image when the lamp is installed in the lamphouse.

In our projection here we very rarely find it necessary to make any adjustment of the mirror when a new lamp-setter-adjusted lamp is installed, and then only when some one has been hasty or careless in the lamp-setter adjustment.

Important

It is absolutely imperative that after the lamp filament has been lined with the two notches in the lamp setter, the two pins be brought EXACTLY between the two center coils of the filament. The bottom of the filament coils must then be set flush with the edges of the sighting holes and the socket clamp ring tightened, thus locking lamp in position. Next open the lamp-setter gate and unscrew both knurled adjusting screws. Upon installing the lamp if the two center coils of the filament be not exactly in position, the large nickled adjusting screw on the socket must be screwed in or out, as may be necessary, and if it be out then that the lamp be pushed in until the alignment is correct.

NOTE: Care should be taken that uniform, steady pressure be exerted both in pushing or shoving the lamp into the setter, and also into its base in the lamphouse. A quick shove may easily displace something, and thus throw everything out of adjustment. THE PROJECTIONIST MUST REMEMBER that he is working with something which requires absolutely accurate adjustment, and that if it be out of correct adjustment by even so little as 1-32 of an inch the results may be very unsatisfactory.

With regard to the "rattle" serving as a guide to life of lamp, we believe there is little in it, as we have had hundreds of lamps which had no "rattle" at all operate more than 100 hours.

As to the filament sagging when the projector is projecting at a downward pitch, why that of course is natural, but if the lamps be turned around regularly, say once a week in this case, no trouble should be experienced, as we have many installations operating at from twenty to twenty-six degree pitch in projection, with the lamps giving satisfactory life performance. As the projectionist says, the lamp should be turned either before or after the performance—not during same.

Experience Counts

It has been our experience that the longer a projectionist uses the Mazda lamps the longer will be the lamp life he will obtain.

As to the suggestion of a new design holder, the matter has been considered at various times, but we will again take the matter up and see what, if anything, can be done. We, however, believe that difficulties will be encountered.

With regard to fire hazard, the Mazda is just as dangerous as is the arc, so far as practical results be concerned. This is true because a second or two either way really makes no practical difference in the matter of film ignition, unless the projectionist actually happens to see the film break and shuts off the light instantly. There is a device especially designed for Mazda projection, now being sold, which greatly reduces certain types of fire hazard.

The sketch, figure 2, shows a very convenient, satisfactory and simple method of dissolving at change-over. It is being used in many theatres. The dousers of the projectors are connected by means of a heavy fish line, as shown, A and B being small pulleys, C and D and E and F small nuts tied into the string ,and G and H small counter weights.

Suppose dowser on lamphouse No. 1 to be open, by pulling down on string H Knot D is made to pull down on handle I on lamphouse No. 2, thus opening its douser. At the same time, since string H is moving downward, it pulls knot E up against douser trip J and releases the douser on lamphouse No. 1, thus closing it.

With regard to screens, will say that Mr. Richardson has set the matter forth very clearly and well.

In closing we might remark that the sagging forward of the filament when the projector is at an angle will cause but little difference in screen illumination, the absolute maximum of loss through this cause being five percent.

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Better Equipment

Conducted by E. T. KEYSER

Why Projection Room Photos Are the Last Views of a New House to Reach Us

ONE thousand and thirty-two new picture houses were planned or commenced building operations during the calendar year of 1921.

In corresponding with the builders and proprietors of many of these new houses, we have noted that, while their plans in regard to size and arrangement of the houses, the decorations, lighting systems and house furnishings have often been quite definite, they were, in very many cases, unable to tell what they would install in the way of projection equipment.

This confirms a gradually growing belief on our part that, in numerous instances, the very last thing to receive attention or consideration at the hands of the prospective builder is the selection and arrangement of his projection equipment, and it seems to be about the last thing for which installation arrangements are made as a new house approaches completion.

Business Depends Upon Screening

Aside from the fact that the entire business of the theatre depends upon the proper screening of its program and that one of the first items of arrangement to be considered should be the location and size of the projection room, which latter should be governed by the equipment to be housed therein, this last minute ordering of projection apparatus constitutes a big drawback all along the line.

For almost every new house building, improvements will be made in one, two or more of its older competitors in order that they may be in a position to meet the forthcoming competition, and this means placing of contracts for improved projection apparatus in both the new houses and their neighbors is bound to cause an inevitable delay when the orders finally do come through.

It is far better that such apparatus be ordered well in advance and stored with the local equipment dealer or even in a storage warehouse in order that there may be no possibility of late installations when the house is ready to receive the equipment.

Cannot Deliver "Yesterday"

Many unsatisfactory first performances and many delayed openings are due to no inefficiency on the part of the architect, the building contractor, or their workmen, but simply to the inability of supply houses to immediately fill the order for necessary equipment, which has been held off until the last possible moment and is then accompanied by a request to deliver "yesterday."

In proportion to the total cost of a picture house, that of the projection equipment, in spite of its importance, represents but a small percentage in dollars and cents and yet, without it, the house remains dark or even with rushed and temporary installations, the opening performance must be far from satisfactory.

The actual cash assets of a house opening, as per original schedule and satisfactory performance starting with the initial program, represent considerably more than the interest on the cost of a most elaborate projection outfi, even though it be stored for a considerable period of time, as precaution of remeassure against last minute delays.

When a supply dealer pleads for an early order, it is even more to the interest of the exhibitor than to the supply dealer himself that the request be granted.

While such requests may appear to be made merely from the viewpoint of nailing the order and nailing it early, the advantage that the exhibitor receives from granting it is far greater than that obtained by the recipient.

World Publishes the Best

It is an acknowledged fact that the best and most helpful descriptions and illustrations of new picture houses appear in the pages of the Moving Picture World. It is in the course of our endeavors to provide such information that will present to the exhibitors of this country illustrated evidence of the improvements in picture house construction that we have been brought to realize the magnitude of the evil which we have pointed out above.

Long after we have on file complete data regarding the area and seating capacity of a house, its arrangement and decorations, down to the last detail, we are unable to obtain a line on the equipment of its projection room, or even the size or arrangement of the room itself.

Days after we receive photographs of the house exterior, the lobby, the magnificently decorated ceilings, the lighting fixtures, and every other part of the house, in fact—along come the photographs of the projection room and in these are often evidences of temporary installations that have been made to tide over the opening performances.

Send in Your Views

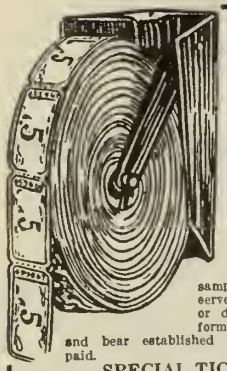
Frequently, indeed, we receive the photographic layouts with the explanation that, as the projection equipment has not yet been installed, no photographs of the projection room are yet available.

This bears out our assumption that the real mainspring of the average picture theatre is the last thing for which arrangements are made when it really should be among the first.

Conditions which render this necessary may have escaped our knowledge and we will be more than glad to have our exhibitor readers write us, presenting their views on the subject. And we will be equally glad to publish such communications as may be received in an early issue of this department.

Picture Theatres Scheduled to Open

Date	Name	Location	Capacity	Manager in Charge
March 1	Auditorium	The Dalles, Ore.	1,250	City Auditorium.
March 1	Rialto	Wenatchee, Wis.	700	Pacific Coast Theatres, in Wenatchee, Wis.
July 1	Unnamed	McMinnville, Orc.	800	J. O'Neil, McMinnville, Ore.
July 1	Unnamed	Tillamook, Ore.	800	Patridge & Morrison, Gem Theatre, Tillamook.
Sept. 1	Unnamed	Klamath Falls, Ore.	1,000	H. A. Poole, Klamath Falls, Ore.



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Recent Incorporations in State of New York

A total of thirty-one motion picture companies were incorporated in New York State during the month of January. These represented a capitalization amounting to $953,500. While there were but thirty companies incorporated in December, these had a capitalization running to $2,358,100.

Although increasing in number, the capitalization represented in the ten companies incorporating in the motion picture business in New York State during the week ending February 4, aggregrated only $142,500. The company having the largest capitalization was the Phloe Studios, Inc., located in Buffalo, and capitalized at $65,000. The directors were Einar Symonds, C. E. Petterson, G. G. Burg, all of Buffalo.

Other Incorporations

Other companies included: Joe LeBlang's Ticket Office, $5,000, and the Public Service Ticket Office, Inc., $10,000, the incorporators of both companies being William Kaufman, Edward N. and Harry A. Bloomberg, of New York; George H. Hamilton, Inc., $10,000, George H. and L. W. Hamilton, T. O. Eltenhead, New York; Torc, Inc., $1,000, Carl Reed, H. L. Cort, Solomon Goodman, New York; Vaudeville Productions, Inc., $20,000, Walter Brooks, Anton Acibilia, George A. McCormick, New York; The O. P. Company, $500, R. C. Roy, M. M. Burke, A. C. Redmond, New York; Grady Productions, $10,000, Billy Grady, William C. Fields, Ruth Stern, New York; Bell Harbor Amusement Corporation, $20,000, Alex J. Granick, Abraham Shabshelowitz, Brooklyn; Jacob Bernstein, New York; Baron Productions, $1,000, Harry Baron, Dora Cahane, William Roubert, New York.

Great Falls Liberty Uses Two Simplexes

The accompanying illustrations show the projection room of the new Liberty Theatre, Great Falls, Mont.

The entire projection equipment was installed by the Western Theatre Equipment Company, of Seattle, and includes two Type "S" Simplex projectors, finished in battleship grey. Hoods have been placed over the projector lamphouses to carry away from the projection room the gases and heat generated by the arc light.

In addition to the projectors, a dissolving Mazda stereopticon, mounted on a Simplex pedestal, a spot light, Fulco arc controls, two seventy-five ampere, Hertner transverters, a combination enclosed film rewinder and film storage cabinet, with tool drawers to complete the equipment.

MAILING LISTS

MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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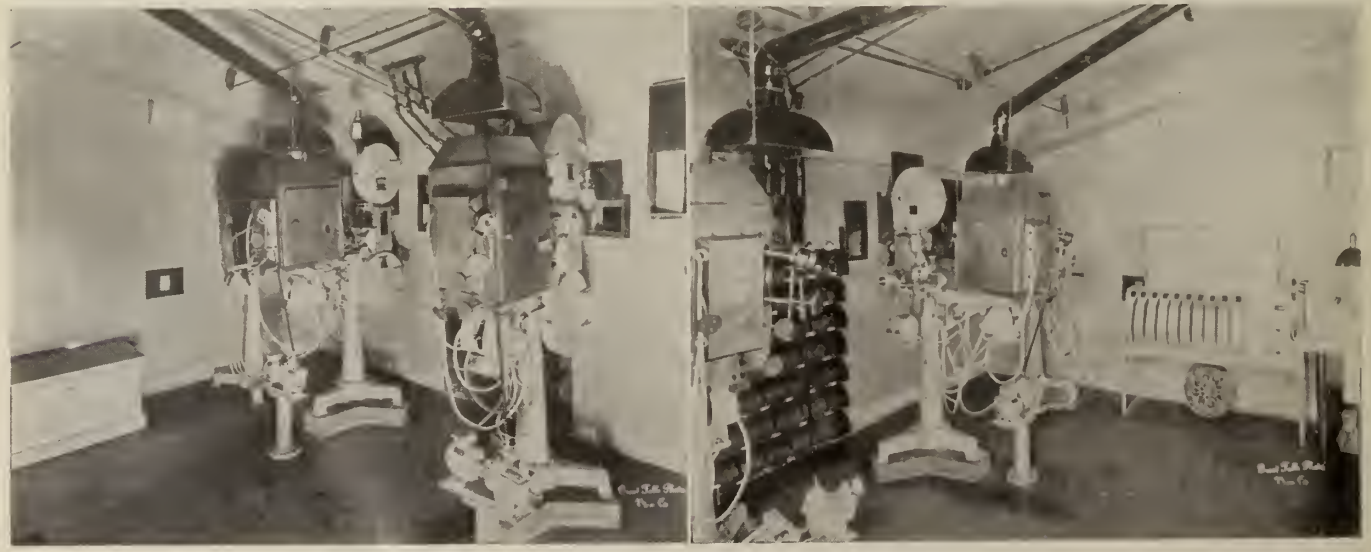

PROJECTION ROOM, LIBERTY THEATRE, GREAT FALLS, MONTANA
Showing the two Simplex projectors, with ventilating hoods, Fulco arc controls and the film storage cabinet

TYPHOON COOLING SYSTEM

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THIS IS THE YEAR WHEN THE SURVIVAL OF THE FITTEST WILL DOMINATE BUSINESS. The militant—aggressive—progressive policy for Exhibitors will be necessary to keep up attendance.

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The superiority of the TYPHOON SYSTEM is attested by thousands of successful exhibitors, as evidenced by the large number of repeat orders:

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33 for Saenger Amusement Company
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TYPHOONS would prove a source of big profit to your house.

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WRITE FOR CATALOG W

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When one theatre pays better than two

You know how very little business a hot stuffy theatre can get in hot weather.

It takes two of them to get as much business in July or August as one of them gets in cooler weather.

But cool one of those houses with Monsoon Cooling System, and it will pull as much business as two hot, uncomfortable theatres.

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Write for Booklet S-2

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News of Installations in the Busy Northwest

William W. Lewis, of the Theatre Equipment Company, Seattle, recently made a trip to the Puget Sound Navy Yard at Bremerton for an inspection of the projection equipment on board the Battleship Texas, which boasts of two Power's 6B machines.

The Bailey Gatzert School, Seattle, which is devoted to the education of Japanese children, has installed a new Power's with Mazda equipment.

A. G. Pecchia, manager of the Orting Theatre, Orting, Washington, has bought a Power's 6B Cameragraph, motor driven.

R. H. Glenn, of Issaquah, has also bought a similar machine. Both these machines were installed by the Theatre Equipment Company.

A. W. Eiler, of the American Theatre, Walla Walla, has installed a big, new Wurlitzer Hope-Jones orchestral organ.

The Methodist Church at McCleary, Washington, is putting in a new Simplex projector, which is being installed by the Western Theatre Equipment Company. This company is also installing two Simplex Type "S" projectors in the Colonial Theatre, Ellensburg, Washington.

New Model Automaticket Gains Rapid Popularity

The new model Automatic Ticket issuing and registering machine is making great strides in popularity, and its builder, the Automatic Ticket Register Corporation, reports that the January sales were the best in the history of the organization.

Among recent purchasers of the new model are Poli's beautiful new house in Waterbury, Conn.; the Eastman Theatre, of Rochester, and the new Lafayette, one of the finest of Buffalo's picture houses, which is due to open shortly.

New Buffalo House Is to Open February 20

Fred Schaeffer, formerly manager of the Fox Crotona and Academy of Music in New York, will be the manager of the new Lafayette Square Theatre, which is scheduled to open February 20, but which will probably begin supplying entertainment at a later date, because there is much work yet to be done. C. Sharp Minor, formerly organist at Grauman's Theatre in Los Angeles, has arrived in town.

"Why Announce Your Marriage," an Elaine Hammerstein star feature on the Select program, will be the opening film attraction. Pantages will supply the vaudeville. M. Slotkin will be general manager.

Buffalo Academy Now Plays Pictures Only

The Academy Theatre, owned by I. H. Herk, of New York, has discontinued its burlesque policy. Commencing Saturday, February 11, the house will re-open with an exclusive picture policy, under the management of Sam Carver. There will be continuous presentation from 10 a. m. until 11 p. m. There will be three changes a week, Sunday, Monday and Thursday.

Will Continue the Empire

Mr. Carver will also continue to operate the Empire, a picture theatre on Pearl street. Next fall the attractions on the Columbia burlesque wheel which has been supplying the Academy will be transferred to the Criterion, which has been leased by Mr. Herk and Max Spiegel from Walter Hays.

Hampton Studios Sold

The Jessee D. Hampton studios, consisting of ten acres, complete work shops, property department, dressing room and administration buildings, swimming pool, and what is claimed to be the second largest stage in the world, has been purchased by Mary Pickford and Douglas Fairbanks.

$150,000 is said to be the price paid and the studios will henceforth be utilized for Pickford and Fairbanks productions.

Two Power's Projectors

Frank Davidson, manager of the Buffalo branch of the Independent Movie Supply Company, has installed two Power's high intensity projectors in the Victoria, Rochester.

A similar machine has also been sold to Vern R. Cummings for use in the new Groveland Theatre, Groveland, N. Y. George Hallett is now in charge of the Albany branch of the company.

RADIO-MAT PATENTED

TALK from your screen
WITH your quickly
TYPEWRITTEN MESSAGES

60 RADIO MAT SLIDES $2.
Accept no Substitute.

For Sale by all Leading Dealers

RADIO-MAT SLIDE CO. MAKERS
121 W. 42nd St. NEW YORK

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

TESTED EK CHEMICALS

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

CLASSIFIED ADVERTISEMENTS
Cost Little Do Much

SITUATIONS AND HELP WANTED 3c per
All Other COMMERCIAL ADVERTISING 5c word
Smallest ad twenty words.

Notice: The Publishers expect that all statements made in every advertisement will bear the strictest investigation.

SITUATIONS WANTED

SCENARIO WRITER desires position with producing firm. N. Loprete, 310 Penn Square Building, Philadelphia, Pa.

PROJECTIONIST—Fourteen years' experience, desires employment, proficient in Optics, electricity and repairing. Write or wire. F. C. Shivers, Lexington, Neb.

ORGANIST, first-class picture player, 9 years' experience on Moller, Robert Morton, Hope-Jones and Kimball organs, wishes change. G. H. L., 4900 N. Front St., Phila., Pa.

HUSTLING young manager wishes to connect with live theatre, privilege buying interest. Handle own copy, art work, lobby displays. Box 250, Moving Picture World, New York City.

PROJECTIONIST, 15 years' experience; now closing with one of largest productions on road, reason for this ad. Run any make machine. Come on one week's notice. Barney Ludesher, Empire Theatre, Albany, New York.

HELP WANTED

WANTED, PIANIST, fairly experienced as leader picture theatre. No other need apply; large library essential. Address Victoria Theatre, Greenfield, Mass.

BUSINESS OPPORTUNITIES

ACTIVE PARTNER wanted for Northwest territory. New, well established Independent Exchange with best possibilities for a large turnover. Additional capital required. "W," care Moving Picture World, New York City.

THEATRES WANTED

MANAGER WANTED—Live town of 8,000; new, modern house; 800 capacity. Good opportunity for the right man. State all first letter. Don't answer unless you have made good. Refowich Theatre Co., Mahanoy City, Pa.

WANTED—ASSISTANT ORGANIST for relief hours. Man who understands repair work preferred. Box 244, Moving Picture World, New York City.

EQUIPMENT FOR SALE

HAVE SEVERAL Simplex ticket selling machines for sale cheap. All improvements, fully guaranteed. Real bargain. J. Enslen, 68 West 69th Street, New York City.

FIVE THOUSAND YARDS Battleship Linoleum; four thousand of best grade cork carpet. Government surplus stock at less than wholesale prices. J. P. Redington, Scranton, Pa.

OPERA CHAIRS from war camps, booths, machines and entire equipment furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pa.

WE HAVE for immediate delivery 1,200 upholstered and 600 veneer opera chairs and other equipment. Picture Theatre Supply Company, 79 West 45th Street, New York City.

FILMS FOR SALE OR RENT

FOR SALE: Five reel features, western and sensational subjects. Complete line of advertising matter on all. Central Film Company, 729 Seventh Avenue, New York City.

FOR SALE: "The Grey Seal" (32), "Scarlet Runner" (24), "Secret Kingdom" (32), "The Vampires" (27), "The Wolf Woman" (5), "Mistaken Identity" (5), "One Against Many" (5); also largest selection other serials, special productions, comedies, educationals, travelogues. Guaranty Pictures Co., 126 W. 46th St., N. Y. C.

CAMERAS, ETC., FOR SALE

FOR QUICK SALE: 1 Bell & Howell Camera complete, 1 Pathe professional complete. Both cameras in excellent condition. 4 x 5 Speed grafic camera tessar lens. Box 249, Moving Picture World, New York City.

CAMERAS, ETC., WANTED

WANTED: Universal cameras in any condition. Describe and price or ship for examination. Kaycee Studios, 3241 Troost Avenue, Kansas City, Mo.

MISCELLANEOUS

WE'LL MAKE your screen, regardless of kind or condition, into new Idealite for half cost of new one. Write for samples and details. Ludcke Screen Company, 200 Minn. Avenue, St. Peter, Minn.

Picture Theatres Projected

HUDSON, N. Y.—Adirondack Building Company has contract to rebuild fire damaged theatre and store building, 60 by 120 feet for Elmer Crowninshield, to cost $35,000.

LYNDHURST, N. Y.—Princeton Lumber & Door Company, 738 Broad street, Newark, has contract to erect one-story moving picture theatre and store building on Stuyvesant avenue for John F. Collins, 67 Kipp avenue, Rutherford to cost $75,000.

NEW ROCHELLE, N. Y.—George Neiman will erect moving picture theatre at North and Horton avenues, with seating capacity of 1,200.

TROY, N. Y.—Mitchell H. Mark Realty Company, of New York, will erect theatre on River street near Grand, with seating capacity of 2,000 to cost $400,000.

HENDERSONVILLE, N. C.—Chester G. Glenn will erect theatre on Main street, to cost $25,000.

SOUTHERN PINES, N. C.—L. Penday has plans by Aymar Embury, 132 South Pines avenue, for theatre, to cost $30,000.

CANTON, O.—Calburn Financing Company, 228 Cleveland avenue, N. W., has plans by F. Swirsky, Herberich Building, Akron, for brick, tile and terra-cotta theatre, hotel and store building to be erected at northeast corner Cleveland avenue and Third street, N. W., to cost $1,665,000.

WARREN, O.—Robins Theatre Enterprise Company has plans by Crane, Kiehler & Schley, 400 Huron Building, Detroit, Mich., for fireproof theatre.

DENISON, TEXAS.—Harry Harris will open moving picture theatre at Elm and Akard streets, with seating capacity of 300. Will be known as Fox Theatre.

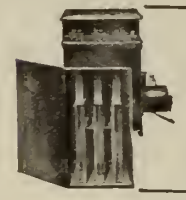
ENNIS, TEXAS.—Contract has been let for new theatre for J. M. Calhoun. Lessee, Frank Moncka.

HOUSTON, TEXAS.—Silverberg, Abrahams & Werner, owners, Crown Theatre, on Main street, have plans by Finger & Cato for new theatre.

Installing Equipment

GALESBURG, ILL.—Y. M. C. A. is raising funds for purchase of moving picture machine. Address secretary.

IRONTON, O.—School District No. 1 is arranging to purchase moving picture machine. Address Prof. Cecil Hanley, superintendent.

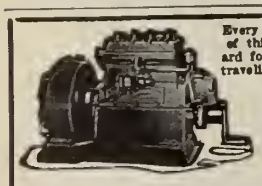


Latest Achievement
In Ticket Selling Machines
The New 1922
Automaticket Register
Send for prices and full particulars.
AUTOMATIC TICKET REGISTER CORPORATION
1780 Broadway New York

AMERICAN
Fotoplayer
(Trade-Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
1600 Broadway New York City

"THE BIOSCOPE"
The Representative Weekly Journal of the British Film Industry
Of Special Interest to All Who Buy or Sell Films
OFFICES:
85, SHAFTESBURY AVENUE
LONDON, W. I.
Specimen Copy Free on Request
Foreign Subscriptions: One pound ten shillings (gold)

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.



Every continent knows the dependability and superiority of this Universal 4 kw. plant—the recognized standard for motion picture work, either permanent or traveling. Also for circuses, carnivals, etc.
4 K. W. Electric Plant
Universal
Get Catalogue 30
Universal Motor Co.
Oshkosh, Wisconsin

CUT YOUR COSTS IN TWO
INSTALL
CORCORAN'S DEVELOPING TANKS
A. J. CORCORAN, Inc.
751 Jersey Avenue Jersey City, N. J.

B. F. PORTER TAKES OVER BIG CENTER
Will Have Largest and Finest Motion Picture Trade Center, Equipment Supply House, Public Projection Room, Service and Emergency Station, in the World. Best Experts for Repairing Machines and Generators. Prompt Service for Theatre Troubles.
B. F. PORTER, ENTIRE SECOND FLOOR, 729 SEVENTH AVE., AT 49th ST., NEW YORK

WE HAVE BEATEN ALL RECORDS

FOR 308 SUCCESSIVE WEEKS WE HAVE PRODUCED "THE PARAMOUNT-BURTON HOLMES TRAVEL-PICTURES" FOR WORLD-WIDE DISTRIBUTION BY THE FAMOUS-PLAYERS-LASKY CORPORATION

THE

BURTON HOLMES LABORATORY

7510 NORTH ASHLAND AVE., CHICAGO

WE ARE IN THE FILM BUSINESS TO GIVE COURTEOUS, QUICK, EXPERIENCED SERVICE TO OUR CUSTOMERS: A "QUALITY PRODUCT" FOR A REASONABLE PRICE AND TERMS TO YOU

PRODUCERS, PLEASE NOTE:

WE HAVE THE SAFEST VAULTS IN THE WORLD FOR STORAGE OF YOUR NEGATIVES.

WE PRINT IN 1000-FOOT LENGTHS AND KEEP NEGATIVES ON 1000-FOOT REELS, THEREBY MINIMIZING DANGER OF SCRATCHING BY UNNECESSARY HANDLING.

WE ARE IN THE CENTER OF THE FILM-USING COUNTRY. THIS MEANS SPEED AND ECONOMY IN DISTRIBUTION.

WE HAVE THE LARGEST "TRAVEL-FILM" LIBRARY IN THIS COUNTRY. WE CAN THEREFORE FURNISH "CUT-INS" OF FOREIGN COUNTRIES, CITIES, PEOPLES, INDUSTRIES, NATIONAL DANCES, SPORTS, ETC., TO GIVE TRUE "LOCAL COLOR" TO ANY "FEATURE" YOU ARE PRODUCING. WHY SPEND THOUSANDS OF DOLLARS IN BUILDING A "FAKE" WHEN YOU CAN BUY "THE REAL THING" AT SO MUCH A FOOT, FROM US? (SEE "THE SHEIK.")

WE MAKE PICTURES—DEVELOP, PRINT, TONE, TINT, TITLE, EDIT, "'N' EVERYTHING."

NOTE THE PICTURE OF OUR LABORATORY; IT IS AS FIRE-PROOF AND CLEAN AND EFFICIENT ON THE INSIDE AS IT LOOKS ON THE OUTSIDE. OSCAR B. DEPUE IS IN PERSONAL CHARGE.

Have you noticed the

RAVEN HAFTONE SCREEN

is being installed
in the finest theatres

Let us tell you why

RAVEN SCREEN CORPORATION
One Sixty-Five Broadway New York

Direct from the New York Strand

is a guarantee of the quality of the moving picture to be displayed in other towns and cities.

As in pictures, so likewise in equipment, the Strand sets a standard excelled by none. And of course the New York Strand is equipped on every floor with

DIXIE CUP

PENNY VENDING MACHINES

From opening time to closing these machines bring in a steady revenue. They do so only because the public thoroughly appreciates the service.

INDIVIDUAL DRINKING CUP COMPANY INC.
Original makers of the paper cup
EASTON, PENNA.
WITH BRANCHES AT { NEW YORK · PHILADELPHIA · CHICAGO / CLEVELAND · BALTIMORE · LOS ANGELES

SPEED!

Film When You Want It

Send your negatives to American Film Laboratories.

Unsurpassed facilities and equipment—a time-tried organization of highly trained men—and a centrally located plant assure you of the best possible results from your negatives, together with prompt service at all times.

Years of satisfactory performance have earned for American Film Laboratories the seal of approval of the entire trade. Let us show you why on your next order.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fire-proof film passed by all fire underwriters.)

Laboratory Capacity One Million Feet Per Week.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

QUARTER SIZE
2½ Inch
2¾ Inch
3 Inch
$30

3¼ to 6 Inches
$25

SNAPLITE
PUTS SNAP IN YOUR PICTURE
MOTION PICTURE LENSES PROJECTION

HALF SIZE
5 to 8¾ Inches
$50

9 to 11 Inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet.

KOLLMORGEN OPTICAL COMPANY
35 Steuben Street Brooklyn, N. Y., U. S. A.
Manufacturers of the finest lenses in the World

EVERYTHING FOR THE THEATRE

DA-LITE MOVIE SCREENS

Most any screen is favored when viewed from the best seat in the house.
To properly judge a screen, it is necessary to view it from all angles and distances.
The Da-Lite Screen will answer all requirements.
Our motto "Your Money's Worth or Your Money Back."
For quick service and reliable goods

SEND YOUR ORDER TO
AMUSEMENT SUPPLY COMPANY
We are the oldest Supply House in the Motion Picture Trade
746 S. WABASH AVENUE CHICAGO, ILL.

WRITE FOR OUR LATEST BULLETIN

NOTICE

Equipment—
Manufacturers and Dealers
The 4th Edition (25000)
of

F. H. Richardson's HANDBOOK

The new 4th edition of the Handbook will contain more than 800 pages of technical matter—100 pages more than the last edition.

A limited amount of advertising will be accepted up to press time.

For rates address ADV. DPT.

MOVING PICTURE WORLD
Murray Hill 1610 **516 5th Ave., N. Y. C.**

Simplex

We have yet to find

A COMPLETELY WORN-OUT SIMPLEX

That's why there are so very few second hand Simplex Projectors on the market.

And that's another reason why a second hand Simplex costs almost as much to buy as does a new one.

Which in effect means that

Quality Counts

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

MORE POWERS IN TEXAS THAN ALL OTHERS COMBINED

SOME of the Reasons for the Popularity of POWER'S PROJECTORS Are Given in This Letter

R.M. FULLER J.T. FULLER

The Queen Theatre

Hillsboro, Texas.
October 19, 1921.

Southern Theatre Equipment Co.,
1815 Main Street,
Dallas, Texas. Attention of Mr. Peterson.

Dear Mr. Peterson: -

Please send by first mail one set tension shoes, one set tension springs and one aperture plate for Power's 6-B.

By the way, Mr. Peterson, this will be the first parts placed on these machines since their installation, something like two years ago and we are still getting "PROJECTION".

For your further information, out of the (9) machines used in Hillsboro (7) of them are Powers.

Thanking you in advance for your usual prompt service, we are,

Very Truly YOurs,
The QUEEN THEATRE
Per J.T. Fuller

MR. FULLER SAYS HE GETS

DURABILITY—PROJECTION—SERVICE

WITH

POWER'S PROJECTORS

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

MOVING PICTURE

World

FOUNDED IN 1907 BY J. P. CHALMERS

CALIFORNIA STATE LIBRARY

Goldwyn
presents

come on over!

Rupert Hughes wrote it.

featuring Colleen Moore
directed by Alfred E. Greene

Book it St. Patrick's Day Week

A Goldwyn Picture

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 54. No. 8 FEBRUARY 25, 1922 Price 25 Cents

THE MOST UNUSUAL PICTURE OF THE YEAR

IN SEVEN REELS

THE WONDER PICTURE

SACRIFICE

A

FANTASTIC

SPECTACLE

MYSTERY

DRAMA

OF

LOVE AND TRAGEDY

THEATRES WILL BOOK THIS GORGEOUS PRODUCTION ON PERCENTAGE

Write or wire

SACRIFICE, 752 S. Wabash Ave., Chicago

ADOLPH ZUKOR
PRESENTS

BETTY COMPSON

IN

"The Green Temptation"

The Star Who Always Triumphs!

The star whose every picture has been a triumph, now in another dazzling success.

Your patrons will thrill to the story; they will love the little Paris dancer who struggles to rise from the depths.

A picture riotous with the splendors of society's revels, dazzling with beauty of gowns and sets, surprising with its revelations of underworld life.

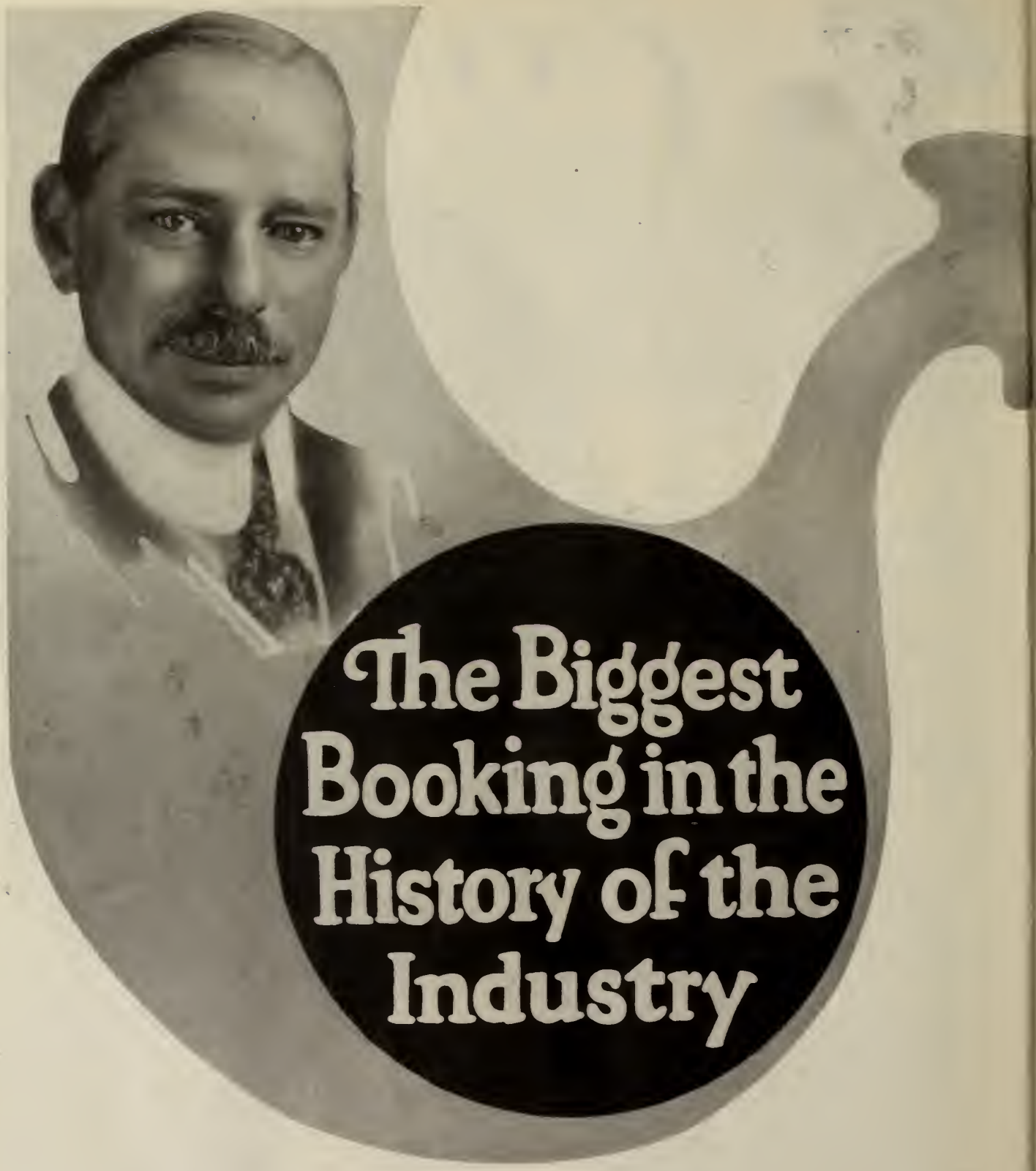
And Betty Compson in a role that takes in all of life, high and low, in all its joy and sorrow!

Cast includes
THEODORE KOSLOFF and
MAHLON HAMILTON

From the story "The Noose" by Constance Lindsay Skinner. Scenario by Monte M. Katterjohn and Julia Crawford Ivers. Directed by William D. Taylor.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

MARCUS LOEW

has booked for all his theatres in Greater New York

"THE MISTRESS OF THE WORLD"

A Series of Four

Paramount Pictures

No. 1—"The Dragon's Claw"
No. 2—"The Race for Life"
No. 3—"The City of Gold"
No. 4—"Saved by Wireless"
With Mia May

From the novel by Carl Figdor.
Directed by Joe May.
UFA Productions presented by Hamilton Theatrical Corporation.

In number of days, this is the largest booking in the history of the industry

Mr. Loew knows a world-beater when he sees one!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A NAZIMOVA PRODUCTION

Directed by
Charles Bryant
Scenario by
Peter M. Winters
Photography by
Charles Van Enger

Nazimova

in

"A DOLL'S HOUSE"

From the play by

HENRIK IBSEN

The great Nazimova at her best in her greatest stage success. Her perfect role acted as only Nazimova herself can act it.

A picture for the box-office and your patrons—one every woman, whether married or single, will be sure to see.

UNITED ARTISTS CORPORATION

MARY PICKFORD • CHARLIE CHAPLIN
DOUGLAS FAIRBANKS • D. W. GRIFFITH
HIRAM ABRAMS • PRESIDENT

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
JOSEPH M. SCHENCK presents
NORMA TALMADGE
in "By Right of Purchase"
by Margery Land May
Directed by Charles Miller
Third in the Norma Talmadge Revival Series

PLAYGOERS PICTURES PRESENTS

J. P. McGOWAN IN "THE RUSE OF THE RATTLER"

Distributed by **PLAYGOERS PICTURES**
through PATHE EXCHANGE, Inc.
Foreign Representative *for* Playgoers Pictures
SIDNEY GARRETT

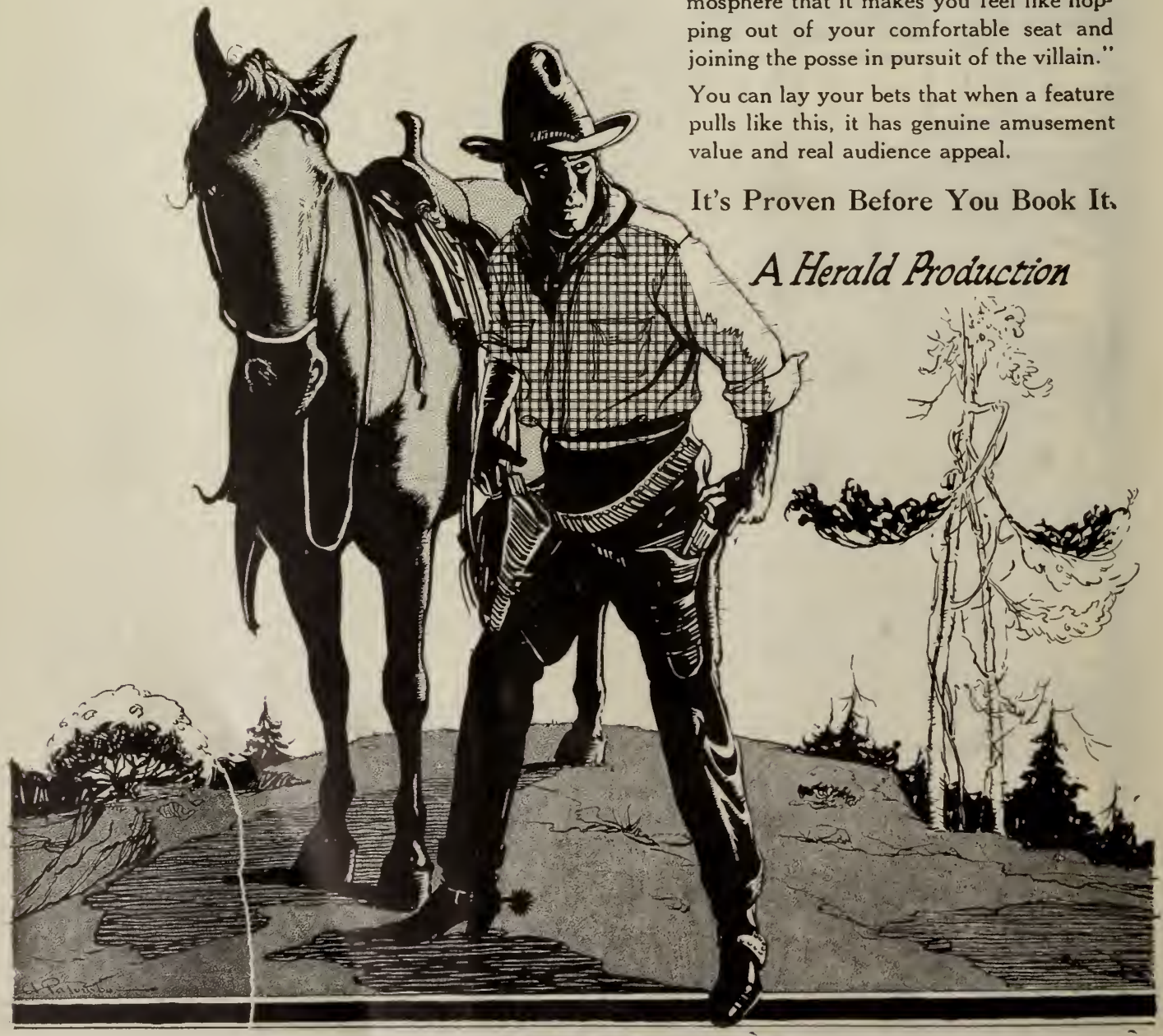
How One Reviewer Called the Turn:—

"So distinctly Western in action and atmosphere that it makes you feel like hopping out of your comfortable seat and joining the posse in pursuit of the villain."

You can lay your bets that when a feature pulls like this, it has genuine amusement value and real audience appeal.

It's Proven Before You Book It.

A Herald Production



ANNOUNCE

some quarter of the world, and thus we find uncivilized natives and wild animals taking part in the largest cast ever used in a serial headed by **Grace Darmond**, and supported by **Philo McCullough, Jack Richardson, Robert Agnew, Derelys Perdue, Mabel Stark** and hundreds of others.

This serial will be released to the Independent market.

WARNER BROTHERS

1600 Broadway, New York, N. Y.

It'll Make You Young Again!

HE TRIED IT OUT!

This exhibitor tried it out! He found that it packed his theatre. He found that his box office receipts jumped to the top notch record! Read his letter below:

That's Why It's BIG!

PENROD

A First National Attraction

Irvin Wheeler, Manager of the Auditorium Theatre, Mamaroneck, says:

"In a special showing last night 'Penrod' was greeted with the keenest enthusiasm by my patrons. A chuckle ran through the audience early in the first reel and this quickly grew to hilarious laughter, which was well-nigh continuous until the end of the last reel, when the closing raised the laugh to a roar of merriment. It is a whirlwind of fun with deft human touches, which I believe will make the picture one of the winners of the new year."

MARSHALL NEILAN—FRECKLES BARRY

Don't Wait When You See These Names

8 Reels of Youth and Joy!

HE PLAYED IT!

Yes, and he played it in one of the two largest theatres in the world. Did it make a hit? Oh boy, did it? Read his telegram below:

That's Why It's BIG!

MARSHALL NEILAN PRODUCTIONS

PENROD

A First National Attraction

Balaban and Katz, who run a chain of theatres in Chicago and the Middle West, say:

"'Penrod' opened as outstanding success and audiences enthusiastic. You have a winner and we urge all exhibitors to get ready for banner business. Congratulations and kindest regards."

MARSHALL NEILAN plus FRECKLES BARRY

Grab your hat and your Tin Lizzie!

BILL FAIRBANKS

in the first of a series of eight stirring dramas of the big outdoors

"HEARTS OF MEN"

directed by

FRED J. BALSHOFER

Ready in May for State Rights

BALSHOFER PICTURES CORPORATION

Studios: Hollywood, Cal. Eastern Office: 245 West 47th St., New York, N. Y.

It'll Make You Young Again!

Joseph Plunkett, manager of the big New York "Strand" could hardly wait to get it. He's got it booked for his theatre Sunday. He knows a big picture when he sees one.

That's Why It's BIG!

PENROD

MARSHALL NEILAN PRODUCTIONS

A First National Attraction

Watch it go at the N. Y. Strand!

MARSHALL NEILAN'S

BIG picture with

Freckles Barry

We'll tell you how it packed his house.

BUT DON'T WAIT!

Try to Get This Money Maker First!

Proof That "MOLLY O" Is a Bigger Picture Than "Mickey"

The picture's phenomenal success on its first run brought still bigger business for the second engagement! Read the Telegram.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

A15GS 43NL

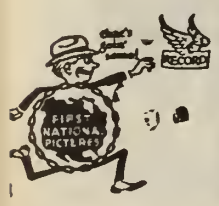
R DETROIT MICH 11

FEB 5 1922

ASSOCIATED FIRST NATIONAL PICTURES
6 WEST 48 ST NEW YORK

MOLLY O OPENED ON RETURN ENGAGEMENT AT MADISON THEATRE TO TWENTY FOUR HUNDRED AND SEVENTY SIX DOLLARS STOP SIXTY FOUR BETTER THAN OPENING ON FIRST ENGAGEMENT STOP CROWDS PACKED STREET ALL EVENING IN DRIZZLE STOP THIS IS FIRST TIME IN HISTORY OF DETROIT THAT A PICTURE HAS PLAYED RETURN ENGAGEMENT MADISON THEATRE

H W HELMBOLD



This is the first time in the history of Detroit that a motion picture has been brought back for a return engagement!

Directed by
F. Richard Jones

Distributed by
Associated First National Pictures, Inc.

Book it NOW! Mack Sennett's "Molly O" with Mabel Normand

Released on the Open Market

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

FEBRUARY 25
1 9 2 2

Debauching the Public Mind

IT is a matter of proverb that even so inoffensive, so peaceful and so non-combatant a thing as a worm will turn to defend itself if it is sufficiently prodded. The screen has at last proved the truth of the adage.

Stung by the injustice of a nation-wide dissemination of vile scandal about the lives of players and others in the moving pictures, a number of people well known to all of us have combined in an appeal to the public for fair play. Elsewhere in this issue appears the appeal in full, together with the signatures of the group.

This appeal is a good thing as far as it goes and it will help, but it fails to go far enough. We suggest that the same group or another group, and the more important the better, consider seriously the issuing of a plain statement which will place the blame for this outrage where it properly belongs. The blame rests with the sensation-mad newspapers and their Los Angeles correspondents, who have deliberately fabricated the most impudent, the most conscienceless and the most damnable scandals, out of whole cloth and with an utter disregard of the reputations of innocent men and women, have produced stories that on their face would seem to be the product of drug-crazed brains.

These correspondents have been aided by Thomas Lee Woolwine, District Attorney of Los Angeles, who has become a correspondent himself, writing, no later than last Sunday, of the case under his own signature. He is an officer of the court and yet he joins in the mad scramble for this unholy publicity.

Los Angeles can only save itself from material disgrace by starting now to call a halt on this orgy of falsehood, mendacity and rotton fiction retailed to the country as facts. Los Angeles knows these correspondents. Let them be taken in hand and called upon for the sources of their contemptible output.

This situation is the concern of the public quite as much as it is the concern of our industry. The public has been shamefully and shamelessly imposed upon. It has been lied to and deceived.

As for our industry, the situation promises a decrease in legitimate business, and what is far worse than that, the creation in the public mind of the impression that the people it has admired and patronized are nothing but a group of immoral, indecent and wholly unworthy men and women.

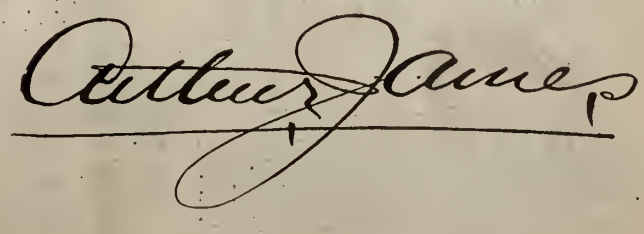
If the newspapers won't give the industry fair play, then the screens of America can save the situation by telling the public the truth about the Taylor case and about the newspapers as well.

The men who control the screens don't want to do that if they can help it, but if they see their business being buried under an avalanche of sewage they will be forced to save themselves.

Every exhibitor in America, every producer and every distributor, is just as much hurt as are the innocent men and women who are the victims of this unprecedented saturnalia of slander and lies.

We suggest concerted and immediate action, following without delay the appeal already made by the group of self-respecting men and women in the film colony of Los Angeles.

The American public is fair, but no public can remain fair, if it is fed upon untruths without refutation or a square presentation of the other side.



High Spots in the Week's News

HOW can one summarize in this department of brevities a convention as big as the Albany exhibitor affair? Here are a few of the high spots, but you'd better be sure to read the story:

An ultimatum demanding lower rentals, issued by National President Cohen, hints at a great centralized distribution system under the jurisdiction of local organizations affiliated with the M. P. T. O. A.; newspapers must stop slandering the industry because of the acts of individuals; Hays' activities will determine his status with exhibitors.

But read the story.

* * *

Now that the M. P. T. O. of New York State has convened at Albany apparently unaware that a certain Nathan Miller is governor—he wasn't invited, you know—the chief executive's "soft shoe" army is angrily planning, it seems, to jam through the legislature a number of bills harassing to the industry. Just for example, they want to increase the pay of the censors to encourage them to hector the industry, 'tis said. Also, the bill providing repeal of the censorship body probably will be lost in convenient pigeon-holes. Further, the Knickerbocker Theatre disaster has "inspired" an investigation of all picture theatres in the state. Then, too, they hope to make capital of the lack of harmony between distributors and exhibitors, a little bird advises us. It looks like a real battle.

* * *

"Those naughty bathing girls," chortled the New York censors as they gleefully wielded the scissors.

"Those pretty bathing girls," raptured the New York newspapers as they rushed the pictures into print.

That was then; now:

"Darn those bathing girls," regret the censors.

For Pathe has brought suit against the New York Motion Picture Commission to determine its right to censor news reels, pointing out that they're entitled to the same freedom granted the press by the State Constitution. The defendants are George H. Cobb, Helen May Hosmer and dear, excitable "Joe" Levenson. The Appellate Division of the Supreme Court will hear the case. The firm of Coudert Brothers represents Pathe.

* * *

Demanding fair play of the general public, and especially of the newspapers, the Independent Screen Artists' Guild of Los Angeles has issued a statement asking why the faults of the few are charged to the many.

* * *

Famous Players is said to have decided to finance the whole Canadian proposition itself and fix no new policies for the present. A week ago, as Moving Picture World told you, the company took over the Allen chain of theatres. A reorganization may take place, in which event stock in a new company will probably be given Allen stockholders.

* * *

By a vote of 7 to 2, the Senate committee on general laws of the Virginia legislature has voted to indefinitely table the censorship bill.

* * *

Mississippi bids fair to "fall for" the censorship hysteria. Acting on Governor Russell's recommendation, the Senate has passed a resolution providing for a board of censors. The House of Representatives is expected to follow suit. The board would be composed of a school teacher to be named by the State Board of Education, a woman to be named by the women's clubs and a minister to be named by the chief justice of the State Supreme Court.

* * *

H. M. Richey, manager of the Michigan exhibitor organization, recently got in touch with Hubert E. Hartman, formerly Henry Ford's attorney, and requested an opinion as to whether or not the operation of theatres in Michigan on Sundays constitutes an indictable misdemeanor under the state statutes. Mr. Hartman did considerable research work and replied: "Insofar as the Michigan statutes are concerned, and their interpretation by the Supreme Court, it seems clear that the operation of a theatre on Sunday does not justify criminal process." Civil action may be instituted, he finds.

It will be interesting to see how Mr. Richey makes use of the information.

* * *

The attorney-general of Nebraska and county attorney of Douglas county have filed in Federal Court an answer to the Goldwyn suit attacking the validity of the state anti-deposit law. That means the suit probably will come to trial before three Federal judges some time in March.

* * *

Si Clark spat reflectively against the red-hot stove and thrust a gnarled fist into the cracker barrel.

"Bill was tellin' me t'other day," he said, "about a pastor that wanted the movies closed up on Sunday nights tighten 'n a clam's face so's he could get a decent-sized congregation. Well, now, I see in Movin' Pitcher World that seventy pastors up in northern New York State are a-goin' to preach Sunday night sermons on observin' the Sabbath without makin' a lot of noise about callin' the cops. That's more sportsmanlike, ain't it?"

* * *

Ricord Gradwell, president of the Producers' Security Corporation, has become associated with Wid Gunning, Inc., as managing director but will continue as head of the service organization. Mr. Gradwell was vice-president and general manager of the Oliver Typewriter Company and had charge of the World Film on behalf of banking interests some years ago. Nathan Vidaver has been elected general counsel of the Gunning interests. "Wid" is off on a tour to give all his time to his direct booking, profit-sharing plan.

* * *

Do you recognize the naked truth when you meet up with it Well, we suggest, without malice, that if you're one of these publicity chaps you'd better attend the A. M. P. A.'s "Naked Truth Dinner" on March 25 at the Biltmore, New York.

* * *

Pearl White has signed a contract with Pathe to star in another serial, production of which will start July 15.

* * *

Julian Johnson, former editor of Photoplay Magazine, dramatic critic of the Los Angeles Times and film production editor, has been created manager of the editorial department of Famous Players.

* * *

"The melodrama comes right out into the open and says frankly, 'Here I am ready to take your minds off your worries and amuse you.' That's the reason I believe in melodrama, and am bending every effort to make it so high-class in character that its appeal will be strengthened and broadened in scope." — Whitman Bennett.

Postpone Hearing on Censorship Law Repeal

The public hearing on the bills which have been introduced in the New York State Legislature, asking for a repeal of the present censorship law in that State, will be held on Tuesday, February 21. It was originally intended to hold this hearing on February 14, the opening day of the State convention.

Mississippi Senate Passes Censor Bill; Provides Board of Three, One a Woman

FOLLOWING recommendations of Governor Lee M. Russell in his regular message to the legislature, the Mississippi Senate on Wednesday, February 8, passed a censorship bill admittedly fraught with dire possibilities for the industry in that commonwealth. Not among the least of the objections to the bill as viewed from the interest of the motion picture industry are, first, the manner of its appointment and, secondly, the personnel that is to compose it.

There are to be three members and they are to be a woman, a public school teacher and a minister of the Gospel. Reversing the regular order of things, the bill does not provide for the appointment by the governor, as is the case with practically all other state employes of a similar nature, but it declares that the teacher is to be recommended by the state superintendent of public education, that the woman member is to be the creature of the State Federation of Women's Clubs, while the preacher is to be named by the chief justice of the State Supreme Court.

The bill provides that each member shall be compensated at the rate of $2,400 a year, the revenue for this purpose to be derived, in accordance with Governor Russell's recommendations, from a special tax levied upon the exhibitors within the state. It now goes before the House of Representatives, where its final passage, probably without the slightest change, seems only a matter of time.

May Sue Out Appeal

The bill as originally presented to the Senate left the motion picture people without any recourse whatever against the teacher-preacher-woman combination of censors, but following an interesting fight in the halls of the Senate it was finally amended so as to include a clause providing that the exhibitor, who considered himself aggrieved, might sue out an appeal, first, to the chancery court of Hinds County and, subsequently, if he wished to push it that far, to the Supreme Court of the state.

Interesting comment on the subject of censorship was revealed in the discussions by the Mississippi Solons, who by their legislative enactments of other days have successfully driven the great fire insurance companies of other states out of their jurisdiction, who more recently have jumped upon the necks of the lumber manufacturers through over-drastic forestry legislation, and who now seem bent on handicapping the "movies." The final vote stood 28 to 14 for the passage of the measure, but it was not without its able opponents on the floor, who pointed out the futility of censorship legislation in general and reminded the Senate that the best censors of pictures young people should see are their mothers.

Opponents of the measure were led by Senator Shields, who insisted that most pictures with respect to their morality or immorality are not properly understood by many of the theatre-going public, that virtue always triumphs at the end of the picture and that when considered as a whole the number of pictures that might possibly be objected to by the most Puritanical is as a rule infinitesimally small.

Senator Roberts who, as he himself phrased it, handled the question of sex morals "without gloves," declared that the efforts of parents to keep their children in the dark toward these matters are overdone. Why not let them in on some of the secrets? They will have to learn some day. The sooner the better. Certainly the motion pictures cannot reasonably be objected to because of their amorous presentations. The legislature had just passed a bill providing for the teaching of the Ten Commandments in the public schools. What explanation is a young woman teacher to give to an inquisitive student who insists upon knowing what is referred to in the Seventh Commandment?

A large gallery of members of women's clubs of the state heard the debate, but did not show a great deal of interest in the censorship question. In fact, there was very little applause or other indications of approval.

Ricord Gradwell Becomes Managing Director of Wid Gunning Organization

WID GUNNING announces that he has arranged with Ricord Gradwell to become associated with him in the distribution corporation Wid Gunning, Inc., as managing director.

Several weeks ago Wid made the first announcement of his direct booking profit-sharing plan of co-operation between producer and exhibitor and he will now give practically all of his personal time to production for the benefit of his exhibitor partners.

Wid plans to leave on a trip through the country within a week, stopping on the Coast long enough to arrange certain production activities.

Mr. Gunning states that the flood of responses which have come in from exhibitors following the first general announcement of his partnership plan has definitely registered the fact that he has chosen the proper moment to announce this method of co-operation.

Ricord Gradwell, who comes into the Gunning organization as managing director, is one of the unique figures in American sales history. Mr. Gradwell, as vice president and general manager of the Oliver Typewriter Company, established himself in a high position as a manager of men.

Mr. Gradwell took charge of the World Film on behalf of banking interests some years ago and proved there that successful business methods outside this industry could be properly and intelligently applied in the film business.

Mr. Gradwell will continue as president of the Producers' Security Corporation, which special service organization he created after completing his work at World Film.

Nathan Vidaver has been elected general counsel for the corporation.

There will be no changes in the personnel of the Wid Gunning organization, Mr. Gradwell coming in to assume the executive direction of the distributing corporation, thereby relieving Mr. Gunning and making it possible for him to devote his time to production in partnership with the exhibitors throughout the country in accordance with his recently announced co-operative plan.

Would Change Name of Maryland's Censor Board

The name of the censor board of Maryland will be changed to the Board of Review, and it will have five members instead of three, if the bill which was introduced in the House at Annapolis, Md., on Tuesday, February 7, by Delegate Kelly, of the Second District of Baltimore City, is passed.

Edward D. Bennett, whose wife is the president of the Parents' Club of Forest Park, which is one of the movie reform bodies of Maryland, drew up the bill and after being introduced it was referred to the Judiciary Committee.

Other provisions in the bill include: That three of the five members be required to give eight hours a day to the work and their salary would be $4,000, $3,500 and $3,000 a year instead of the $2,400 now paid each of the three present members of the board. The services of the two other would be gratis but they would be required to give four hours a week to the work.

The State Department of Education would have the power to appoint one of the gratis servers, while the City Education Board would appoint the other.

Exhibitors at Convention Threaten to Will Defer Action if Rentals Are

Two Distributing and Producing Concerns and Many Directors and Producers Promise Their Aid if M. P. T. O. A.'s Ultimatum Is Unheeded, National President Cohen Declares

(By Wire to Moving Picture World) *By ROGER FERRI* Albany, N. Y., February 16.

What proved to be the most important State exhibitors' convention ever held in this country came to a close today with numerous vital developments. The outstanding features of the convention of the Motion Picture Theatre Owners of New York State follow:

Serving notice on producers and distributors of the country that unless they practice strict economy and reduce film rentals at least 33 1/3 per cent over the 1920 prices, the M. P. T. O. A. will take charge of the situation and, if necessary, take drastic measures to protect the exhibitors.

Declaration by Sydney S. Cohen, president of the national organization, who presided over the convention, that the M. P. T. O. A. already has received offers from two of the leading distributing and producing concerns, and many directors and producers, to release their product direct to the exhibitor through the theatre owners' national body.

Hint by Mr. Cohen that the M. P. T. O. A. is considering the advisability of handling pictures of independent producers and distributing them to exhibitors pursuant to an ultimatum issued at the Minneapolis convention last summer, to national distributors, voicing the sentiment of the organized exhibitors of the country.

The state exhibitors officially declared war on "yellow" journalism and in emphatic terms reiterated their confidence in motion picture players as a whole.

As a consequence of the opinions and sentiment demonstrated at this convention, an inkling was given of what may be expected of the exhibitors at their national meeting in Washington. That the national convention will act on the distributor-producer proposition is accepted as a foregone conclusion. Definite action on this movement is expected to be taken at that meeting.

Fully 500 exhibitors from every section of the Empire State came to Albany. While social events had been arranged for the reception of the delegates, all of them were dispensed with except the Movie Ball, at which Doris Kenyon, Norman Kerry, Monte Blue, Clifford Gray, Montague Love, Ann Forrest, Lew Cody, Reginald Denny, Grace Davison, John Lowell, L. Case Russell, Marcus Loew and Charlotte Walker were present.

The convention closed with a banquet on Thursday night, February 16. Senator James J. Walker of New York was toastmaster. The speakers all agreed that the newspapers of this country had treated the motion picture industry unjustly by their sensationally untrue reports of the Taylor tragedy, slandering innocent players and convicting an entire business because of the act of a few individuals. Those who spoke included former Governor Martin H. Glynn of Albany, Judge Almet F. Jenks, Mayor George R. Lunn of Schenectady, President Sydney S. Cohen of the M. P. T. O. A., Charles L. O'Reilly of New York, president of the state organization, and former Senators J. Henry Walters and George F. Thompson and a former speaker of the assembly, Thaddeus Sweet.

Charles L. O'Reilly of New York amid cheers was re-elected president of the M. P. T. O. of New York State. Others re-elected included William H. Linton of Utica, treasurer; Samuel I. Berman of Brooklyn, secretary, and William Dillon, vice-president-at-large.

Others elected follow: Zone vice presidents, Frank Koch, Louis Buettner and Bernard Edelhurst of the Bronx; chairman of executive committee, Jules Michaels of Buffalo.

Board of Directors: H. J. Smith of Buffalo, Walter Hayes of Syracuse, Charles Steiner of New York, Samuel Suckno of Albany, David Cohen of Binghamton, Jules Greenstone of Rochester, M. Quittner of Middletown, A. A. Elliott of Hudson, Sam Peyser of Staten Island, New York; Sam Sheer of Queens, New York; C. A. Warren of Messina, Rudolph Saunders of Brooklyn, Nate Robbins of Utica and Leo Beecher of New York.

Albany spared no effort nor expense to make the convention one of the happiest held within its confines. The Albany Theatrical Managers Association left no detail overlooked and, all in all, the exhibitors left the city satisfied not only in the thought that they had solved many important problems, but also with the fact that they had enjoyed their stay in the Capital.

The convention was a record-breaker not only in the point of attendance, which was the largest recorded at any state meeting, but also on the item of business. The delegates settled down to business immediately after their arrival. Committees lost no time in passing on measures entrusted to them. Every meeting was well attended. The exhibitors came here for business. They had grievances and problems and they rolled up their sleeves and settled them.

Socially Successful

Socially, the convention was equally successful, for never in the history of this historic city was there held a more brilliant affair than the film ball turned out ot be. The armory was crowded with distinguished and representative men and women of all walks of life. The banquet that brought the convention to a close was also notable and the public told in an intimate way that the industry was pre-

Provide Own Distribution System; Cut One-third; O'Reilly Is Re-elected

Popular State Executive the Unquestioned Choice of Convention for Second Term—War Officially Declared on "Yellow" Journalism—Sympathy for Mary Miles Minter

pared to defend its good name against the maliciously unfair attacks of yellow journalism, professional reformers and wilful propagandists.

As a consequence of the work of exhibitors here, the citizens and press of Albany were made to realize that the industry had been grossly and unjustly slandered by sensationalists who had condemned the entire business because of the wrongdoing of a few. State and city officials joined in with the local press in acknowledging that an injustice had been done the industry and expressing their confidence in the integrity and character of the business in general. Newspapers here commented editorially on the question, with the result that public opinion here has been reversed and the good name of the industry cleared beyond any shadow of doubt.

Miss Minter Defended

Receipt of a telegram from Mary Miles Minter, whose name had been mentioned in the unfortunate Taylor tragedy, was announced by Mr. O'Reilly at the ball. The message expressed the sentiments of a heart-broken young girl who wanted her friends, the exhibitors who have contributed so materially toward popularizing her, to know that she had committed no wrong, that she had not betrayed any confidence or trust placed upon her by exhibitors and the public, that she is guiltless of the sensational insinuations published by the "scandal-crazed" press.

The telegram, coming soon after Mr. O'Reilly and others had eloquently defended the good name of Miss Minter and others who performed their duties as law-abiding American citizens, by voluntarily offering to aid in solving a gruesome crime and by telling all they knew, was cheered when read. It was addressed to Mr. O'Reilly and reads as follows:

"Please express my kindest wishes to the Motion Picture Theatre Owners of New York and assure them that the many wicked and mean stories about persons in connection with the Taylor case will be proved false. Public opinion already is turning and papers are calling for fair play from the public. I want you as exhibitors to know the truth and for that reason am wiring you direct this message to be read to your convention. Best personal regards and best wishes to the Motion Picture Theatre Owners."

Brandt Arranges for Address by Hays

Albany, N. Y.—While the M. P. T. O. of New York State tabled a resolution extending the co-operation of the exhibitors to Will Hays, at the Wednesday session of the convention here, William Brandt, president of the Theatre Owners Chamber of Commerce of New York, announced that the postmaster general will personally address the latter organization in the metroplis late this month.

The action of the delegates in tabling the Hays resolution was to be expected following the statement of National President Cohen that the "M. P. T. O. A. had nothing whatever to do with the engagement of Mr. Hays." The surprise came when Chairman Michaels of Buffalo of the resolutions committee read the measure, which was quickly tabled on a motion immediately after the reading.

Tuesday's Session

An ultimatum to producers and distributors that they would either have to cut rentals or compete with the national organization of exhibitors, which "would be forced to accept offers of two of the leading distributing organizations and a number of leading producers and release their products direct to the exhibitors," was issued by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, and incidently furnished the outstanding feature of the opening day of the convention—a day that was literally choked with significant and important developments directly concerning the relations of exhibitors and producers and distributors.

The ultimatum, hinting at a great centralized distribution system under the jurisdiction of local organizations affiliated with the national exhibitor organizations, took the delegates by surprise and furnished this history-making convention with its first big thrill. Preceding the Cohen speech, made at the opening session held in the spacious ballroom of the Ten Eyck Hotel at 8 o'clock, a series of important meetings were held by the executive committee. At these meetings the program was adopted and the ball started rolling for the important transactions that were to be made on the following two days of the convention.

Even the weather man sympathized with the exhibitors, for after a freezing Monday the sun shone brightly on Tuesday morning and helped materially in making the day one of the brightest of the year here. While most of the Western New York exhibitors had arrived by Monday night, it was not until late the following afternoon that the Greater New York and Southern delegations reached the city. Because of the tardy arrival of these delegates, the executive committee earlier in the day changed the hour for the first session from 3 to 8 p. m. By 6 o'clock more than 200 exhibitors had registered with Executive Secretary Sam Berman.

While the executive committee was drawing up the convention program, the representatives of distributing organizations of the state, anticipating the attack on high rentals, held a meeting of their own. As a result of this session it was decided that a representative distributors' committee co-operate with a committee to be named later by the exhibitors on the proposition of furthering the co-operative arbitration program agreed to some time ago by the Theatre Owners' Chamber of Commerce of New York City.

That the delegates to the convention did not care to waste any time and were desirous of getting down to brass tacks immediately was apparent, for the spacious ballroom was hardly large enough to accommodate the exhibitors and their wives, sweethearts, daughters and sisters, for, be it understood, at no previous M.P.T.O.A. convention has there been such a large representation of the fair sex as was here.

President Charles O'Reilly called the first session to order shortly after 8 o'clock and introduced City Treasurer John Boyd Thatcher, representing Mayor Hackett, who contracted a severe cold on Monday. Mr. Thatcher in the name of the city of Albany welcomed the exhibitors and paid an eloquent tribute to the "splendid service rendered the public by the motion picture industry and particularly the exhibitors." Roy Smith, secretary of the Albany Chamber of Commerce, welcomed the exhibitors on behalf of the commercial and business interests of the city.

In outlining the activity of the past year, Mr. O'Reilly submitted the following report:

"It is my pleasure, as well as my duty, to give you a brief summary of my stewardship of your organization, which you placed in my hands in Rochester last April. The credit for the success of the activities of your organization belongs to no individual, or set of individuals—it belongs to each and everyone of you, who have given your time and attention to the many details of the organization work, which has brought about a great measure of success, particu-

Heavier Penalties for Film Thieves

Albany, N. Y., Feb. 16.

(*By Wire to Moving Picture World*)

Under the terms of a bill introduced in the legislature today, provision is made for the imprisonment of not more than five years in state prisons, or not more than six months in the county jail, or a fine of $250, or both fine and imprisonment for persons who buy, receive or are found in possession or control of films or accessories that had been stolen.

If the property valuation is more than $50, the charge shall be criminally receiving stolen goods in the first degree.

If the valuation is under $50, the charge is one in the second degree and punishable by not more than one year imprisonment or a fine.

larly the co-operation of your entire state body with that of your national organization in the elimination of one of the most serious and burdensome taxes that was ever placed on any industry. I refer to the 5 per cent. film tax, the credit for the elimination of which belongs to your national organization and its great leader, Sydney S. Cohen.

"When you were assembling in Rochester in the spring of last year, there was before your state Legislature the so-called Lusk-Clayton bill which imposed a censorship on motion pictures. Despite every effort of your officers and despite the fact that we presented 1,200,000 signed petitions by the citizens of this great state, who were our constant patrons and supporters, this bill, at the command of the governor of this state, was passed through in the closing hours of the session and became a law, thus imposing an unnecessary restriction on this great medium of expression—the screen press of the state.

"To my mind the greatest censor is the public. I do not believe, and I know you do not believe, that any three—or in fact any other group of men and women—no matter how conscientious their efforts may be, can honestly assume the moral guardianship of the great mass of people who enter our theatres daily.

"Is it not a direct challenge to the clean womanhood and the clean manhood of our state, to assume for a moment that they need the guidance of any three political appointees to tell them what they should or should not see? You and I know as practical exhibitors that the great public would not tolerate anything of salacious or inhuman character being depicted upon our screens, and that our auditoriums would stay empty if any one of us persisted in showing pictures of the kind that this censorship law is supposed to prevent—assuming that such pictures were or are made. The question of censorship will be decided in a greater court in the near future—that great court of public opinion.

"One of the great leading parties of the state has incorporated in its platform a plank opposed to this un-American restriction—the censorship of the screen. This was unsolicited by the industry or any part thereof, but it should be the duty of every theatre owner to leave no stone unturned to acquaint the people of the state of the issue, should it be presented at any coming election.

"Our national organization has provided a means whereby we can bring to the attention of our patrons the great menace of this law and laws of this type that are being forced upon the people by insidious propaganda and un-American tactics of fanatical reformers. The Movie Chats, the screen organ of the Motion Picture Theatre Owners of America, which should be and which will be on every screen of this state, will give us the proper medium of exposing to the people the dark lantern tactics of some of these so-called and would-be reformers.

"It is a pleasure to report to you that after considerable effort on the part of your executive committee, each and every member of which has given to me, as your president, his constant and untiring support, that we were able to establish a better and more amiable relationship between the distributor of motion pictures and us exhibitors.

"After many conferences with the officers of the film clubs, an agreement was drawn whereby an equal representation of both organizations would sit as an arbitration committee in various disputes which arise between exhibitors and exchanges, and after a brief trial of this system, I am delighted to report that it is working harmoniously and with every evidence of success. Case after case has been amicably adjusted with satisfaction to both parties, and while the agreement is but an experiment and covers only a short period of six months, we believe that before the time of expiration draws near a still more satisfactory arrangement will be entered into whereby this method of arbitration will become more equitable, as well as permanent, to the great advantage of the industry in general, in bringing about a more friendly and better business relationship and a better protection to the sincere exhibitor who is more than anxious to run his enterprise on clean and wholesome business principles.

"While on the subject of legislation we want to say that we are doing our best to modify the present law on the admission of minors to our theatres and insofar as ours is an effort to protect the morals and welfare of the children who enter our theatres, it should have the support of all good citizens.

"Through the co-operation of our Theatre Owners' Chamber of Commerce of New YorkCity and the Woman's City Club, an experiment was conducted during the past summer whereby these ladies who had the interest of children at heart, designated matrons to be at various theatres and children were admitted to three matinees each week, absolutely free of charge. The reports submitted as the result of this experiment, I am reliably informed, have been of such favorable character that legislation, if introduced, which would protect the child in the theatre rather than prevent its entrance to the theatre, will have the full and hearty support of these good women who had the interest of the child so much at heart that they volunteered their services gratis in order to conduct the experiment, a practical test of what we have always contended, that regulation should be inside and not outside the theatre.

"It is my hope that the committee on laws and legislation will take up this great subject which means so much to the little ones, and present or recommend to the present session of the Legislature a bill which, if passed, will safeguard the welfare of the child whether accompanied or unaccompanied, in theatres.

"It is very gratifying to listen to the treasurer's report. The statements for yearly dues were mailed less than two weeks ago and the ready response displayed in this abnormal business depression through which we are now passing, is full evidence of the place this organization has in the heart of the theatre owners of this state. It, however, devolves upon our committee on ways and means to devise a plan which will insure the continued financial support of every picture theatre owner in the state.

"While our organization is growing in leaps and bounds, still there are a number of owners of picture theatres who have not as yet shown their interest in organization, and it should be the duty of the organization committee to stimulate that interest which will insure a 100 per cent. representation between now and the next convention.

"The public service program, as mapped out for us by our national organization, should be elaborated upon by the committee which will be appointed on this importan work.

"In every instance where the theatre owner in co-operation with the plan of the national organization has turned over his theatre to this work, the result has been more than satisfactory. It will be for your public service committee to stimulate and encourage this department.

"Despite the fact that the officers of your organization and the rank and file have been kept busy defending their industry and their business against the attacks of those who would destroy it, we still have found time to use our screens and our rostrums and our auditoriums, as well as our exchequer, to bring relief to the needy both at home and in many other lands.

"No charity worthy of the name has been denied the fullest co-operation of the theatre owners of this state, and it has been my proud privilege, with the officers and members of your executive committee, to pledge and to work for these worthy causes to the extent that we have collected for needy charities in our theatres in the State of New York, considerably over $1,000,000, which was utilized for the relief of the destitute.

"No organization whose heart is always open to do its share in the cause of humanity can help but prosper and your organization has been no exception to that rule.

"We have prospered. We are stronger. We will grow stronger year by year, because the very foundation of our organization has been built on that motto—"For the good of all."

"And so in turning back to you the organization which you entrusted to me, with a larger treasury, a greater membership, stronger of purpose and ready to meet every attack no matter from what quarter it may come, as promptly as it will meet any relief no matter where needed, I have the proud distinction this moment to hand over the gavel of authority to our great national president—our National President Sydney S. Cohen."

National President Cohen was introduced by Mr. O'Reilly as the chairman of the convention. Mr. Cohen attacked the tendency of newspapers to slander the entire industry because of the acts of a few individuals. He pleaded, too, for public confidence, asking that judgment be withheld until the courts had passed on the acts of the alleged breakers of the law.

"This organization knows that those who are at fault will be prosecuted, as they should be, by the same methods and under the same laws that the humblest citizen in any state would be dealt with, and if a jury decides that one is guilty of a crime as charged, not only will this organization refuse to sympathize with that person but will ring loudest in the condemnation. However, we believe that it is not for us to pass judgment, but to withhold our judgment until that jury shall return a verdict and to be guided by that alone.

"We keenly resent the indictment hastily and unthinkingly made against the entire industry because of these most unfortunate occurrences. Not so long since, when a minister of the gospel was charged with a heinous crime, no one ever thought, and properly so, that it cast a reflection upon all those distinguished gentlemen of the cloth, nor yet when one of America's foremost bankers played an important part in a sensational domestic controversy, did the public look with suspicion upon the entire banking interests. And so I might recount instances in every profession and every industry known to the civilized world and find exact analogies. The industry is made up of the best executive minds, greatest artists and the best mechanics, and it is high time they were accorded the same fairness and justice that is so freely given to men in every walk of life."

Mr. Cohen then dwelt at length on the question of reform and the power of the screen, the public service work of the organization, the civic co-operation being given by exhibitors, likening the screen to the pulpit, school and press and emphasizing the ability of exhibitors to fight their enemies by means of the silver sheet.

Relative to Will H. Hays, former postmaster general, Mr. Cohen said, in part:

"The engagement of Postmaster-General Hays as the leader of a group of producers at an announced salary of $150,000 a year need not cause any alarm among us. Your national officers met in Washington in January and issued a statement concerning Mr. Hays. The Motion Picture Theatre Owners of America are in no way connected with any of the moves which led to the introduction of Mr. Hays into the business. We are not especially concerned about it and will deal only with such developments affecting us as may follow. Mr. Hays has as much right in the industry as any other man. His activities will alone determine his status with the other persons and elements involved and the American people as a whole."

Later, he added: "Because of the all-powerful effect of the screen on government, business, public and private morals and social and civic advancement, the American people have a right to demand that the persons, and instrumentalities used in this most potent motion picture program, shall measure up to the required standards of decency, integrity, honesty and propriety and have the necessary high regard for the righteous opinions, the customs, the manners, and other ethics prevalent in all communities. If our business was simply commercial, its inner elements might not be subject to such a searching public review. The product could be made to answer the question. But the intimate association of human screen factors with the American people, gives it a wholly different aspect and places the standards of living and personal conduct necessarily high.

"We do not need the insidious aid of professional reformers who smile at evil and gloat over wrongs while pretending horror, because of the notoriety it gives them to expose evil and attempt reform. Let us serve notice on elements responsible that no picture containing the face, form or name of any person involved in these tragic and scandalous procedures shall be shown on our screens. Let us be our own censors in this regard. Our organization respectfully submits that of the hundreds of thousands of men and women earning a livelihood in the motion picture industry, there has been a mere handful who do not enjoy an enviable reputation for industry, citizenship and morality.

"Our organization has never swerved from its original intention, to protect and serve the public, and is determined to remain steadfast as long as it exists. We will never, insofar as we can prevent it, permit any one to capitalize crime or indecency, nor to use our screens for the purpose of morbid notoriety. Upon this, we assure the public, they can absolutely depend. Let us protect the hundreds of thousands of clean, honorable and decent people in the producing and other divisions of our business and not allow the conduct of a wilful few to injure them."

Mr. Cohen next referred to the acquisition of the Movie Chats. He reviewed the work of the organization in fighting adverse legislation. He stated, too, that the Washington national convention on May 8 would bring together 5,000 exhibitors. He reviewed the work of the M.P.T.O.A. in campaigns against the music tax, seat tax and other matters of direct import to the exhibitors.

But it was not until Mr. Cohen opened his attack on high rentals that the first bomb was exploded and the keynote of the convention sounded in no uncertain terms.

"Your state and national officers are very much interested in bringing about a reduction of film rental prices and the introduction of more equitable contracts with mutual features attached. We hope to bring our business generally up to higher standards and work out the elimination of the parasitical influences now feeding on the exhibitor. To this end we must encourage the independent producer so that better and more acceptable pictures will be made and, in this way, build up our business.

"But the time has come when we must have a showdown on this rental proposition. I have statistics that tell an interesting story. These statistics will give you an idea of what exhibitors have been up against. Government statistics based on the 10 per cent. admission tax show that in 1921 there was collected the sum of $52,633,023, while in 1920 the tax netted the government $56,944,000. These figures indicate that more than $4,000,000 was collected in 1920 than in 1921. It shows also, taking the 10 per cent. tax as a basis, that exhibitors did $40,000,000 less business in 1921 than they did the preceding year.

"And taking government figures again, we note that the 5 per cent. tax on rentals in 1920 amounted to approximately $5,373,000, against more than $5,900,000 in 1921. Those figures tell the story of the injustice of the rentals. Imagine, fellow exhibitors, at a time when we were making the least money—and many of us digging deep in our pockets to make up for losses sustained—we were being charged more for film rentals. Think it it over. These figures are authoritative and tell the story without mincing words.

"The time has come to reduce film rentals. Unless this is done there will be many exhibitors thrown out of business. The situation is deplorable and unless altered immediately and the rentals sliced so that they will be fair, thousands of exhibitors will have to toss in the sponge.

"The time has come when we must all stop fighting. An armistice must be declared. We must get down to brass tacks. I have come into possession of many cases in which high rentals have all but forced exhibitors to quit.

"A case was brought to my attention only the other day relative to the tactics utilized by United Artists. And right here let me register my emphatic protest against the business tactics of Mr. Hiram Abrams. I am not speaking from a personal angle, for complaints that have poured into my offices against United Artists and Mr. Abrams prove my charges. I contend that Mr. Hiram Abrams is a parasitical factor in this business. He puts nothing into this business and yet he ventures to take everything. We have scores of protests from exhibitors who have vainly sought productions released by Mr. Abrams' organization.

"Let me cite you the New England situation. There exhibitors have long been waiting for a chance to show 'Way Down East,' but in vain, for without notice to exhibitors and without giving them a chance to bid for the picture, Mr. Abrams' agents have leased town halls and booked the picture there on a percentage arrangement. This has been done in the very smallest of towns. Imagine that. And when Mr. Abrams' pictures are shown by exhibitors the rental is made so high that it is impossible for the theatre owners to make any money.

"Why should such a condition prevail? Why should stars whose popularity has been made possible only through the efforts of the exhibitors assume such an attitude? Why should these stars whom we have 24-sheeted and put on the high pedestal they now occupy, be permitted to drive us out of business? This matter is so important that action should be taken on it immediately.

"At our last national convention in Minneapolis there was much discussion on the question of centralized distribution. A special committee was elected to pass on the proposition. This committee has been working intelligently and industriously. That proposition was a warning to distributing interests that the exhibitor would not stand for exorbitant rentals

or unfair treatment. We gave them fair warning and in no uncertain manner did we indicate that we meant business.

"Now the time has come when we must act. The time is here when we must stop resolving. You have read in the trade press and also heard in your own circle considerable gossip of curtailment of production on the part of some of the companies. I want to say to you that you need entertain no fear.

"Two leading and important national distributing companies have, without solicitation and in a distinctly voluntary way, offered to turn over their entire program of productions for direct distribution to the exhibitor through our national organization. We have received, too, offers from some of the biggest and best known producers, and directors who want to make productions and turn them over to our organization for distribution as long as they receive a fair profit on their investment. So you need have no fear. We gave them a warning. Rentals must come down.

"The time for determined action has come. We have read in the trade press much concerning various weeks boosting the product of various distributing companies. I think it's about time that there was an Exhibitors' Week.

"Only the other day we read about Al Lichtman making a proposition to First National involving an annual salary of $100,000 for some executive position. These salaries are all artificial and should be stopped immediately.

"And the accessories? The same situation prevails. We have figures from manufacturers of accessories proving conclusively that we are paying exorbitant prices for accessories and that the distributors are getting an enormous and unreasonable profit on a few cents' investment in them."

Mr. Cohen then spoke of the campaign of the national organization against salesmen of "fake" motion picture stock, the repeal of the 5 per cent. tax, accrediting the repeal to the activities of the national organizations, and to the Theatre Owners' Chamber of Commerce of New York, praising that organization and stating that last week it had turned over $5,542 to the national organization, the sum representing a single week's saving incurred by elimination of the rentals tax.

He also commended the film salesmen and exchange managers in New York State. He stated that the national organization is at present investigating the insurance situation, claiming that the rates on liability and fire insurance are exorbitant.

Following Mr. Cohen's address, Secretary Berman announced the following committees:

Resolutions—Jules Michaels of Buffalo, chairman; David Cohen of Binghamton, H. Silverstein of Catskill, Max Barr of Brooklyn, Cass Stahley of Rochester, H. Rachwit of New York, F. W. Mausedt of Glens Falls, Louis Schnider of New York and S. K. Rhonheimer of Brooklyn.

Constitution and By-laws—John Manheimer of Brooklyn, chairman; W. Dillemuth of Buffalo, Jules Greenstone of Rochester, J. A. Kingston of Salamanca, Morris Needles of New York, L. Suchman of New York, Fred Duffy of Utica, J. A. Cooin of Johnstown and Charles Steiner of New York.

Laws and Legislation—Frank Koch of Rochester, chairman; William Benton of Syracuse, J. G. Quithner of Middletown, B. Edelhurst of New York, R. Saunders of Brooklyn, Harold Franklin of Buffalo, Max Farlane of Canandaigua, Sam Peyer of New York and M. McCarty of Hoosic Falls.

Ways and Means—Walter Hayes of Buffalo, chairman; Marcus Loew of New York, Bernard Grob of New York, George Kress of Rochester, William Berinstein of Albany, Nicholas Dipson of Batavia, A. C. Hayman, Niagara Falls and W. H. Linton of Utica.

Business Relations—Howard J. Smith, chairman; Charles Hayman of Niagara Falls, Earle Crabbe of Syracuse, Nathan Robbins of Utica, J. J. Farren of Rochester, Leo Brecher of New York, A. H. Schwartz of Brooklyn, Sam Sheer of New York and V. A. Warren of Messina.

Adjustments—Albert Elliott of Albert, chairman; Mortimer Howell of Rochester, Benjamin Apple of Troy, H. Gainsboro of New York, R. V. Esk of Olean, S. Moross of New York, Philip Rosenson of Brooklyn, Barney Lumberg of Utica and Joe Seider of Brooklyn.

Credentials—Sam I. Berman of Brooklyn, chairman; W. H. Linton of Utica and I. M. Salyerds of Rochester.

Public Service—William Brandt of New York, chairman; Judge Schott of Gowanda, O. H. Finch of Niagara Falls, H. A. Moyer of Herkimer, Theodore Jelank of Schenectady, F. F. Peter of Cornell, Bernard Knoebel of New York, William Smalley of Cooperstown and Ed Falten of New York.

Publicity—S. A. Beuthner.

Wednesday's Session

While National President Cohen had succeeded on the preceding evening in arousing the exhibitors to a fighting mood, it was not until Wednesday morning and afternoon that the actual oratorical pyrotechnics were started. Taking the hint from the introductory remarks of Mr. Cohen, the resolutions committee let loose with a barrage of important resolutions, all touching on vital issues and giving the exhibitor an intimate idea of what may happen when the national convention is held in Washington.

It was a strictly business session with all members taking an active part in the deliberations and clearly explaining their positions on every issue. Not since the M.P.T.O.A. was organized has there been such a busy, straight-from-the-shoulder session. Although more than an hour late in getting together, the session developed many significant points that promise to play a leading part in the activities of the organized exhibitor during the current year. Although the committees had been organized at a late hour the preceding evening, the Wednesday morning period was devoted to meetings of these bodies who reported through their respective chairmen later in the day.

$5,000 *In Treasury*

Treasurer Linton submitted the annual report showing a balance in the treasury of $5,015.83. The total receipts for the year were given as $13,023.57. Disbursements amounted to $9,107.74, not including $1,000 which remains in the contingent fund. Total receipts collected at the convention were set at $2,100.

Chairman Michaels, reporting for the resolutions committee, read a resolution demanding lower rentals embodying a temporary basic reduction of 33 1/3 per cent. over the 1920 rental prices on all existing and future contracts. Mr. Michaels supplemented this with the statement that the high rentals question is the foremost issue confronting theatre men today, a remark to which State President O'Reilly not only assented but emphasized by stating that he had received complaints from exhibitors who stated that unless some immediate relief is secured they will have to go out of business.

Exhibitor Dillon added that it was not so much a question of inactivity on the part of exhibitors in protecting their interests but rather one of immediate organized relief. Mr. Smith of Buffalo charged that exhibitors had been intimidated into signing contracts by circulation of reports of curtailment of production, which threatened to keep them without pictures. Mr. Edelhurst opined that the exhibitor himself was much to blame for existing high rentals, charging that "little do some of us know that when we sign some of the contracts we are mortgaging our theatres." He argued for the insertion of a more equitable cancellation clause in contracts.

Newcomer Speaks

Mr. Quitner of Middletown, who said he had been in the exhibition business for only six weeks, gave the impressions of a newcomer. He condemned the business methods prevailing in the industry today and said that unless these tactics are changed there will be additional evils. He characterized the treatment of exhibitors as "unfair and destructive." Then he ventured the statement that "the exhibition end of this industry is built on a more legitimate foundation than the production end and it represents considerable more financial investment."

Mr. Bitner claimed that competitive bidding among exhibitors for certain pictures have contributed toward shooting the rental prices skyward. Mr. Renslar contended that there are exhibitors today who are getting films 80 per cent. cheaper than they paid in 1920 and that others are paying considerably more, claiming that this situation developed as a consequence

of exhibitor competition of which the distributor took advantage, he said.

Chairman Cohen suggested the appointment of a special committee to take this matter under advisement and consideration. He then alleged that producers and distributors are guilty of a wholesale extravagance and waste of money that otherwise could be utilized in exploiting and advertising pictures for the theatre local, in attaining the good-will of the public and in helping the exhibitor combat detrimental interests.

Had Their Warning

"We gave these producers a warning in Minneapolis last summer," Mr. Cohen stated, "and if they continue to disregard it, why there is nothing more left for the exhibitor to do but show them how to make more money and give service to the exhibitor. They must bring down the cost of production and eliminate this waste and gross extravagance."

The resolution passed unanimously and was referred to the committee on adjustments.

Another resolution related to a proposed amendment to the law relative to the admittance of children accompanied by their parents. The resolution suggests an amendment that would provide for proper chaperons under the supervision of the exhibitors.

As was exclusively predicted in Moving Picture World several weeks ago, the exhibitors have declared war on dealers of "junk" films and "bunk revivals." This fact developed in the form of an emphatic resolution pledging the co-operation of the exhibitors in driving these "junk dealers" out of the business and refusing to use "bunk revivals" or in any way be a party to any reissue that would constitute unfair competition.

Press Arraigned

Exhibitors listened attentively to Chairman Michaels as he read a resolution pledging the confidence of the exhibitors in the bulk of artists in the industry, condemning the press for its unfair arraignment of the entire industry because of the wrongdoing of a few individuals, appealing to the public for a fair consideration and not to pass judgment on individuals involved in the Taylor tragedy merely because these names have been sensationally linked with that case, serving notice on stars and others that they must behave, and expressing the refusal of organized exhibitors not to use or show pictures featuring stars or players who have been found guilty of any violation of the law.

Mr. O'Reilly arraigned the attitude of the newspapers for the unfair manner in which they have treated the Taylor murder, charging gross misrepresentation and injustice. "Just because Mary Miles Minter, a young, unmarried girl, happened to write love letters to an unmarried man with whom she was in love, certainly did not justify the attacks and insinuations that have been made against that girl and the industry as a whole. Since when has it become a great wrong for a young girl in love to send love letters to the one she loves? There was nothing extraordinary in what she did, then why all the slander and tommyrot that newspapers have published? I am in favor of conducting an aggressively determined campaign to offset this ridiculous propaganda and uncalled for attacks upon the good name of our industry and those in it."

That Mr. O'Reilly registered the sentiment of the entire assembly was apparent, for he was greeted with an applause that lasted fully three minutes.

Economy Urged

The resolution pledging the support of the State organization to the Urban Movie Chats was passed, as was also a measure guaranteeing the support of exhibitors in the campaign against dispensers of fake film stocks.

A. C. Hayman's resolution urging the national organization to make a direct connection with producers and directors for the purpose of effecting economy and reduce the cost of production, was referred back to the committee for redrafting, while a resolution extending to Will Hays the co-operation of the State organization was tabled.

The exhibitors, hungry but determined to complete all busines before them, forgot that it was lunch time when Mr. Bithner cited the case of the owner of the Colonial Theatre, a 411 seat house in Kingston, N. Y., that has to close "because of the unfair dealings of United Artists." Mr. Bithner pointed to the former owner of that house, who occupied a seat in the rear of the ballroom, charging that "that man had paid $3,600 to United Artists for second run on 'Way Down East,' 'Three Musketeers' and 'Little Lord Fauntleroy'."

Story of a Bankrupt

Said Mr. Bithner: "This man, who is now bankrupt, was talked into paying $1,500 for 'Way Down East' for a second run of four days in a 411-seat theatre. Later he gave $1,500 for 'The Three Musketeers,' United Artists agreeing to make up the difference in the event of a loss. There was a loss, but this gentleman's appeal received a deaf ear from the producers and he was talked into taking 'Little Lord Fauntleroy' for $600 for four days. He lost out, but got not even sympathy, let alone a square deal. In four months that man was put out of business, and when he acquainted Mr. Abrams with the deplorable situation in which he had been cast because of his tactics, he got no relief for they passed the buck, saying no settlement could be made without the consent of John Fairbanks, brother of Douglas, Mr. O'Brien and Mrs. Smith, mother of Mary Pickford. That man is here broke, without a job. We should see to it that he gets fair play. This case outshines the Mrs. Dodge controversy."

Mr. Hellman of Albany also registered a complaint and after much discussion the Kingston case was referred to a special committee for adjustment. The case will be taken up by Messrs. Elliott, O'Reilly, Bithner and others.

Mr. O'Reilly's suggestion for the adoption of a resolution protesting against the giving of pictures to churches and schools in preference to professional exhibitors in the small town, adding that a continuance of that alleged practice would eventually drive the little fellow out of business, was carried.

Reports were made by Walter Hayes for the ways and means committee, Mr. Smith for the business relations committee and Mr. Manheimer for the committee on constitution and by-laws. Adjournment was taken until Thursday morning for the final session.

Wednesday evening all Albany, Schenectady and other neighboring cities and towns seemed to have turned out at the ball. The spacious armory was jammed with humanity, which began pouring in as early as 6 o'clock. Popular stars made special trips from New York. Among them were Grace Davison, Doris Kenyon, Bert Lytell who for several years played stock in Albany; Eugene O'Brien and many others. The Armory was beautifully decorated, with state, city and exhibitor delegations occupying the boxes.

Sidelights on the Convention

TALK about a fellow being on the job, "Vic" Bendell had them all beat. In the first place, he knows about every exhibitor in the state, and in the next place his booth was the first one on entering the big room. As one of the exhibitors said, any one who got by Bendell and the Goldwyn booth had more than a fair chance of breaking into heaven. And, incidentally, Bendell did a land office business during the three days.

* * *

"Jim" Loughborough, Albany manager of Pathe, who knows the publicity game from A to Z, scored a big hit with the crowd with a couple of tots dressed up to imitate Harold Lloyd and Ruth Roland. Mr. Loughborough served overseas, which possibly prompted his decorating the booth in national colors.

* * *

John Lowell, star of Arrow's "Ten Nights in a Bar Room," was much in the limelight during the convention, with personal appearances at the Mark Strand Theatre and again at the booth.

One of the most striking booths was devised by Robert Bertschy, who looks after the Grand-Warner productions in the Albany territory. Taking advantage of the fact that the company is exploiting Wesley Barry in "School Days," Mr. Bertschy rigged up a booth of imitation red bricks, and through the window the public could get a glimpse of sure-enough school desks, a stove, books, etc. And at the same time there was plenty of advertising to inform the public that "School Days" was a sure-fire hit.

* * *

George Roberts, president of the Albany Theatrical Managers' Association, received a wire just before the convention opened from "Jackie" and "Broncho" Buxbaum, to the effect that they were conferring with President Harding on the bonus bill, and that if they were through in time they would attend the convention.

* * *

One of the prettiest booths at the convention was that of the Merit Company. It so happens that I. E. Chadwick, vice-president

S.T. BERMAN, EXECUTIVE SEC. REMINDED 'EM OF THEIR DUES—
DUES
GEORGE ROBERTS, PRESIDENT ALBANY T.M.A.
DETAILS
W.A. TRUE OF HARTFORD PRESIDENT M.P.T.O. CONN
W.H. LINTON THE GENIAL TREASURER, OF UTICA.
BANG!
BUSINESS
SYDNEY S. COHEN PRES. M.P.T.O.A.
CHAS. L. O'REILLY PRESIDENT OF THE STATE ORGANIZATION BUSY WELCOMING "THE BOYS"—
LEFT TO RIGHT—
SAM BULLOCK OF CLEVELAND, WHO DROPPED IN, AND PRES. WOODHALL OF DOVER, N.J STATE ORGANIZATION
TEN EYCK
CRACK! CRACK!
HOTELS ARE FILLED TO CAPACITY
WILLIAM BRANDT- VICE. PRES- M.P.T.O.A C. OF C. HE'S FROM BROOKLYN, TOO!
WILLIAM BERINSTEIN, CHAIRMAN THE BANQUET COMMITTEE—

Sketches by Clifford Knight

HERE THEY ARE, THE BUSY BEES OF THE ALBANY CONVENTION

of the company, is an old Cornell man, and so a little bit of college days was injected in the booth by using the college colors. Mr. Filkins and Miss Wheeler also did not lose sight of the fact that the convention opened on Valentine's Day, and used a lot of hearts in the decorative effects.

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"Burt" Gibbons, who handles Vitagraph's Albany branch, certainly put one over in the Larry Semon cut-outs. Wherever one went around the city's business center, he was confronted with a life-sized figure of the well-known star. Two of them flanked the entrance to the Hotel Ten Eyck.

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Two guesses on the busiest man at the convention. If you guess Irvin Salyerds, of Rochester, national organizer of the Motion Picture Theatre Owners of America, you win. Some one remarked that Mr. Salyerds wasn't any bigger than a pint of cider, but that he had the punch of a full-sized barrel of 100 per cent. proof.

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About the time that this magazine comes out, Samuel Suckno of Albany, who not only looked after the hotel reservations but was chairman of the ball committee as well, is having the first good night's sleep in weeks.

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There wasn't any camouflage about Mayor William S. Hackett being ill in bed at his home. Mayor Hackett is a firm friend of the screen, but, anyhow, City Treasurer Thacher opened the convention in fine style.

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Does Sam Berman play poker? You can't prove it by his wife. When some one was seeking Mr. Berman the other night they knocked at his room at 11:30 and were informed by Mrs. Berman that her husband was "watching some game." Incidentally, there were a few others who later on remarked that it was certainly "some" game.

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Frank Tierney, now with Fox productions, was the hit of the banquet with his original songs. What he said about O'Reilly and Cohen had the crowd laughing from the start.

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The Albany crowd never believes in doing anything half way. They have been working on the convention for weeks and it certainly went over in fine style.

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And speaking about the convention, every woman who attended it was entertained from the moment she arrived in Albany by the women's entertainment committee, of which Mrs. George Roberts was chairman.

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The electric piano in the exchange room helped to liven things up for the first few hours of the convention. After that it simply helped out, but it lent an attractive atmosphere to the room.

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W. Dillemuth, of the Broadway Lyceum, Buffalo, was so anxious to get Moving Picture World's story on the convention that he asked a representative of this publication "to make sure and send it special delivery. I always look forward to my copy of Moving Picture World, for it is giving me not only all the news of the industry, but incidentally rendering me a service that I can not do without. It's a part of business."

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William A. True, of the Strand Theatre, Hartford, Conn., dropped into town to meet friends. Mr. True is president of one of the livest exhibitor organizations in the country, the Motion Picture Theatre Owners of Connecticut, which boasts a membership of 146 of a total of 155 picture theatres in that state. True is one of the most progressive and popular men in the organization and his advice was much sought during the convention by many New Yorkers.

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So that the men folks would not have to worry over their feminine escorts, the women's committee saw to it that not a spot in Albany was not visited by the fair delegates. Result: the men stuck to business from early morning to the wee sma' hours of the following morning.

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A. C. Hayman, of Niagara Falls, refuses to get excited. Not even a newsboy shouting "Uxtry! Prohibition law killed!" caused any unusual excitement. But then A. C. is one of those very few exhibitors who know the Empire State. And then some.

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There were more bombs exploded at this convention than were fired off at any other four similar gatherings held within the past year. But 'tis only a forerunner of what may be expected at other conventions slated for the near future.

Wednesday was a holiday in Albany, for this city seemed to have turned out en masse to greet the stars who later appeared at the movie ball. The legislature boys may be inclined to boost Joe Levenson's claims, but when it comes to saying "how-dee-do?" to the film luminaries—ah, that's the other half of it!

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Sam Zierler of Commonwealth Exchange of New York was a happy visitor. Sam informed exhibitors here that his exchange in Gotham and the Nu-Art in Buffalo would distribute the Clara Kimball Young features in New York State, Clara having decided to release her five pictures this year through Metro exchanges in every territory excepting the Empire State.

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Owing to the fact that we became deluged by a series of "13" even to the extent of being asked to occupy room 313, we recklessly declined all invitations to imbibe of Albany's popular Bevo.

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A quartet of jazzy feminine musicians in Peacock Alley of the Ten Eyck Hotel managed to hold the attention of the exhibitors when they were not engaged at the sessions.

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No sooner had the advance brigade of exhibitors set foot on this proud municipality's soil than the delegations from Buffalo and Syracuse started their campaigns for the 1923 convention. New York City, too, wants the convention.

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Sam Berman, of Brooklyn, executive secretary of the Motion Picture Theatre Owners of New York State, arrived on the scene a week ago and to him and the local committee must go the bulk of credit for the splendid program that confronted the exhibitors on their arrival here. Hotel accommodations had been properly taken care of, entertainment for the women arranged for in advance and, in fact, the details incident to the convention had been so thoroughly perfected that not a single moment was wasted.

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Rumors galore were afloat. Most of them proved mere idle chatter. Some promised to develop interesting facts.

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Mrs. George W. Roberts, chairman of the women's entertainment committee, was on the job bright and early Tuesday morning, meeting the wives, mothers, sweethearts and sisters of exhibitors. Socially, the women had their hands full, for Mrs. Roberts had prepared an interesting program for them. Other members of the committee included Mrs. Samuel Suckno, Miss Noma Suckno, Mrs. Fred P. Elliott, Mrs. William Berinstein, Mrs. Harry Hellman, Mrs. Harry Lazarus, Mrs. Jack Leonard, and Mrs. O. E. Stacy.

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No little disappointment was felt by exhibitors when, on their arrival here, they learned that the hearing on the bill providing for the repeal of the censorship law had been deferred from February 14 to February 21.

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Charles F. O'Reilly, president of the Motion Picture Theatre Owners of New York State, not only was one of the busiest men at the convention, but he also was the human target for inquiring newspaper reporters from the moment he arrived here until he left after the banquet on Tuesday night. Incidentally, the newspaper folks voted Charles "a regular" who was never too busy to hand out information. He was so popular with the newspaper fraternity that the convention press agent did not even exist so far as the pen pushers were concerned.

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When the M. P. T. O. A. of New York State starts something it usually completes the task with a bang, for in addition to commanding front page publicity every day during the convention the "movie" ball was given prominent "play." When one is reminded of the fact that local theatre owners pay 10 cents a line for reading notices, the recognition given the convention, ball and banquet seemed like a dream to those who were intimately acquainted with local conditions as they relate to theatre and press.

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A huge and brilliantly illuminated electric sign that could be seen for ten blocks on State street read "Welcome Motion Picture Theatre Owners." The sign was prominently placed in front of the State Capitol, facing State street.

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W. H. Linton, treasurer of the State M. P. T. O. and owner of the Hippodrome, Utica, knows every legislator by his first name, and spent the week introducing the "boys" around at the Capitol.

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The "reform" lobby is busy here. But take it from Sam Berman, who has reached the point where he has decided to commute between Albany and Brooklyn, his home, it "doesn't mean a thing."

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Included in the New York delegation were the following: Sydney S. Cohen, Sam I. Berman, Charles O'Reilly, William Brandt, president of the Theatre Owners Chamber of Commerce; Harry Brandt, Sam Sonin, Max Oestricker, Jack Mattern, M. Cbetkin, George Steiner. Charles Steiner, Isaac Casputo, Hy Gainsboro, Morris Goodman, Otto Lederer, P. Rosenson, J. Alton Bradbury, S. Sheer, M. Needle, Charles Schwartz, B. and M. Edelhertz, B. Knoble, M. and D. Silverman, B. Rossassey, Max Barr, Oscar Muller, Joseph Finger, Adolph Barr, H. Weissner, B. Forma, E. R. Behrend, Herman Jans, Al Hsrsten, Louis Geller, Lester Adler, S. G. Book, S. Rinzler, Sam Schwartz, S. A. Moross, Morris Goodman, S. Weinberg, Max Felder, Joe Seider, and B. Grobe.

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Fred P. Elliott, who presides over the Clinton Square Theatre in Albany, and several other exhibitors, became involved in an interesting set-to with several exchangemen in the spacious lobby of the Ten Eyck. One exchangeman ventured the following remark: "Why, the trouble with some of you exhibitors is that you will never admit you're making money."

"And that crack just shows how much you know about the situation," came back Fred. "Say, boy, have you stopped reading the newspapers? Seems to me you must be getting your information from some of those press books you send me. Why, haven't you heard about that measure now in Congress seeking to increase instead of eliminate the admission tax? And why do they want to raise that tax? I'll tell you: because a lot of us have said we have been making money when we have had to dig down deep into our jeans to make ends meet. Those Congressmen have been jollied long enough. They know that there is not a single industry in this country that has returned to normalcy. They get complaints daily from these industries. Still motion picture press agents grind out yarns about what this or that picture is making at the box office. Is it any wonder why Congress wants to raise the tax? Think it over. Business isn't what it should be in the motion picture industry."

And the twenty or more theatre men who had been attracted to the scene by enterprising Elliott's oratory, could not refrain from indorsing Fred's remarks.

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Martin G. Smith, president of the Ohio M. P. T. O., was here, as was also President R. F. Woodhull, of the New Jersey organization. Mr. Woodhull is confident that when the Skeeter State organization holds its convention this year it will be representative of 100 per cent. of the theatre owners in Jersey.

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Mayor W. S. Hackett, of Albany; Mayor George R. Lunn, of Schenectady, and former Governor Martin H. Glynn, who is publisher of an Albany daily, did not wait for the banquet to meet the exhibitors, for on Monday night they were spotted in the Ten Eyck lobby shaking hands with the visitors.

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Mary Pickford and Douglas Fairbanks, some one had said, were due here on the 1 o'clock from New York Monday. Result: several hundred folks who had heard the rumor crowded the Albany railway station hoping to get a glimpse of the popular duo, but, alas, Mary and Doug did not come.

Walter Hayes, representing the Strand Theatre interests in this city, New York, Buffalo, Syracuse and Brooklyn, arrived on the scene bright and early, accompanied by Judge Schott, of Gonda, N. Y.; Howard Smith, of the Palace, Buffalo; J. H. Michaels, of the Regent, Buffalo, and Earle L. Crabb, of the System, of Syracuse.

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Mabel Ballin and Hugo Ballin presided over the Hodkinson booth.

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Lobbyists at the Capitol joined with the legislative correspondents in unanimously opining that the "word has gone the rounds to pigeon-hole the censorship repeal bill."

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Henry W. Kahn, Buffalo manager of Metro, managed the Metro-Loew booth with the assistance of E. K. O'Shea and Thomas J. Joy.

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Sam Bullock of Cleveland, a national official, was an interested visitor at the convention and spent Tuesday shaking hands and otherwise renewing old acquaintances.

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The following companies were represented in the exhibit hall of the Hotel Ten Eyck; Famous Players, Goldwyn, Metro-Loew, Select, Robertson-Cole, Wid Gunning, Hodkinson, Pathe, Pioneer, Fox Film, Arrow Film, Grand-Warner Exchange of Buffalo, Universal, Commonwealth, Nu-Art, of Buffalo, First National, United Artists, Lightning Coin Changer Corporation of New York, Automatic Ticket Register Company, Merit Exchange of Buffalo, Pantomime Publishing Company, American Lux Products Company and Link Piano Company.

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The following representatives of distributing firms attended the convention: E. Kramer, R. S. Bendel, of Select; M. W. Kempner, manager of the Albany Paramount exchange; Manager Allan S. Moritz, of the Buffalo Paramount exchange; Harry Buxbaum, manager of the New York Paramount exchange; N. B. Freeman, David Lake, L. B. Butler, J. M. Mitchell, J. W. Thurlow and John D. Howard, of Paramount; Messrs. Hopkins, Hallinger, Kaufman and Chase, of Universal; Messrs. Herman, Dobson and Levine, of First National; Mr. Streamer, United Artists; Bert Gibbons, manager of the Albany Vitagraph exchange, V. D. Bendell, of Goldwyn; F. Baxter and L. E. Dauer, of the Lightning Coin Changer Corporation; Thomas F. Lux, director of sales of American Lux Products Corporation; Fred V. Greene, of Paramount, New York; Charles S. Burns and George Goldberg, of Vitagraph, Albany, and Miss Marie Wheeler, Elmer Homer, N. I. Filkins and L. Filkins, of Merit exchange, Buffalo.

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It had been expected that most of the delegates would arrive on Monday, the day previous to the opening of the convention. Instead, on Monday there were only twenty-two delegates on hand, but with the advent of Tuesday the crowd began to pour into the lobby of the Ten Eyck, exciting one prominent Buffalo politician to remark that he "didn't know there were so many theatre owners in the state."

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The Albany Theatrical Managers' Association, which paved the way for the convention here, knew that the task it was assuming was a difficult one, but it accomplished the job in a satisfactory way and there was no end of commendation for the organization. Charles M. Winchester spent a sleepless five-day period seeing to it that the every want of the exhibitors was filled.

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Rumors concerning the next election of the Theatre Owners' Chamber of Commerce traveled thick and furious during the convention. One report has it that several factions have developed, each with their own leaders who aspire to the presidency of the organization.

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The F. I. L. M. Club delegation from New York included Charles Rosenweig, of Universal; A. Blumenstein, L. Rosenbluth and I. Schmertz, of Fox; J. Klein, of Robertson-Cole, B. Levine, of First National; F. Goldfarb and Van Berg, of Climax; J. Klelm, of R-C; S. Eckman, of Goldwyn; M. Weinberg, of Wid Gunning; Tom Connors and Arthur Abeles, of Metro; M. Beler, of Myriad exchange; W. Raynor, of Pathe; Jerry Wilson, of National Exchanges, Inc.; Henry Siegel, of Select; J. Bellman, of Pioneer; J. J. Eris and I. Walenstein, of Educational; E. Saunders, of Metro; Sam Zierler, of Commonwealth; J. Levy, of Alexander Film, and B. Schwartz, of Warner Brothers' exchange.

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Dr. W. E. Shallenberger, president of Arrow Film Corporation, attended the convention and incidentally took occasion to see his Blazed Trails Productions feature, "Ten Nights in a Barroom," with John Lowell, tax the capacity of the Strand Theatre six times daily with hundreds turned away. Many exhibitors took the opportunity of "catching" the picture, and many booked on the spot. John Lowell, the star, personally appeared, as did also the scenarioist, L. Case Russell.

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A delegation of exhibitors from Massachusetts, Rhode Island, Vermont and Connecticut were on hand.

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Those politically-inclined gentlemen ever ready to deliver a stunning blow to the "movies," suddenly developed an "extreme pleasure" when introduced to some of the stars brought here to appear at the ball at the Armory, which attracted about 5,000 folks.

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Sol Myers, who has taken over the management of the Criterion, formerly Shea's, in Buffalo, attended his first exhibitor convention. Sol. is new in the picture game, but he is one of the keenest and shrewdest showmen that ever travelled back with a troupe. Sol has been long with Max Spiegel, having handled that enterprising showman's burlesque attractions for a long period.

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The Rochester exhibitor delegation brought the following to Albany: Albert Fennyvessy, of the Fennyvessy Theatres; Willis G. Broadbooks, George Kress, of the Hudson; Frank Koch, of the Lyndhurst; Mortimer Howell, of the Lincoln; George Stahley, of the Rose Garden; Edwin Huber, Julius Greenstone, of the Empire, and Jack Farren, of the Victoria.

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Somebody circulated the rumor that Joe Levenson, of the Motion Picture Commission, would be a speaker at the banquet. When asked about the report, an official of the M. P. T. O. A. replied that "Joe was in conference with the governor, and as the latter could not be on hand, neither could he." It is Joe's great ambition, 'tis said, to write a volume entitled, "My Pal. The Exhibitor."

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Everywhere one went the topic under discussion was that of high rentals, which the M. P. T. O. A. has pledged to bring down. The opening shot was fired at this convention and it will echo for weeks, judging from the talk prevalent here.

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The Syracuse theatres were well represented. Al Robbins, of the Robbins-Eckel, was the first to arrive. Other Syracusans here included Francis P. Martin, managing director of the Robbins-Eckel; Ben and Mitchell Fitzer of the Empire, Meyer Port of the Grange Theatre, Baldwinsville; Edgar Weill of the Strand, Earl Crabbe of the System, John M. Griswold of the Savoy, and George E. Scherrer of the Savoy Theatre Corporation. Scherrer is also commissioner of public works in Syracuse.

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The F. I. L. M. clubs of New York, Albany and Buffalo held a big get-together luncheon and meeting at the Hotel Ten Eyck on Wednesday noon. About eighty were present. The speakers included William Eckman, president of the New York City club; C. R. Halligan, of the Albany club, and W. A. Chase, president of the Buffalo club; H. H. Buxbaum, district manager of Famous Players; James Loughborough, manager of the Pathe office in Albany; Allen S. Moritz, of Buffalo; W. E. Raynor, of New York, and others.

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Sydney S. Cohen arrived late Monday night and immediately went into conference with President O'Reilly and Executive Secretary Sam T. Berman.

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Governor Miller so far as could be ascertained, was not invited to any of the sessions, ball or banquet. Mayor Hackett, of Albany, welcomed the exhibitors and was the guest of honor at the ball.

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A few of the exhibitors had to remain away from the first session on Tuesday night as they contracted the "flue" on the previous evening. The "sick list" was virtually monopolizd by Manhattanites who were not prepared for the frigid cold that prevailed here on Monday night. But then Albany, too, has its doctors.

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"Smiling" Sam Suckno, treasurer of the Albany Theatrical Managers' Association, knows his Albany and its suburbs and proved one of the best and most accommodating guides this writer has met at any exhibitor convention. If Sam didn't have what you wanted, it didn't exist within a radius of 100 miles of this burg.

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Albany hotels will not have to worry if their rooms are unoccupied for the next two months. The cost of living may have come down, but managers of the local hostelries probably never heard of it.

Company's Booths

The following is a list of the exchange booths at the Albany convention, with the decorative effects of each, together with a list of those in charge:

Goldwyn, gold and white, V. H. Bendell, Albany; E. L. Hickey, George Hickey, R. B. Matson, Buffalo; S. Eckman, Jr., New York; J. A. Korpel, Boston.

Select, green and white, E. W. Kramer, R. S. Bendell, of Albany.

Pathe, national colors, James Loughborough, S. Hochstein, J. Rose. E. Hochstein, Theodore Hayes, J. Sachs, J. Krause, Albany. Miniature "Ruth Roland" and "Harold Lloyd" used in front of booth.

Lightning Coin Changer Company, purple and white, L. E. Dauer, Chicago; F. Baxter, New York.

Automatic Ticket Register, buff and green, S. G. Lamm, J. C. Enselen, New York.

Metro, orange and black, Henry Kahn, Buffalo; E. M. Saunders, Arthur Abeles, New York; Joseph Schwartz, "Al" Shea, Thomas Joy, F. C. Robke.

United Artists, green and pink, Moe Streimer, C. A. Saunders, New York.

Arrow, red and blue, Charles Davis, New York; Grafton Corbett, Boston. John Lowell, star of "Ten Nights In A Barroom," personally appearing at the booth.

Commonwealth and Nu-Art, blue and white, Samuel Zierler, New York; E. C. Dickman, Buffalo; M. Cohen, Albany; F. M. Zimmerman, of Buffalo, president of Nu-Art, and George Ferguson of Buffalo.

Paramount, blue and gold, M. W. Kempner, Albany; F. V. Green, New York; Mr. and Mrs. H. H. Buxbaum, New York; N. B. Freeman, D. Lake, J. W. Thurlow, John McConville, Boston; L. B. Butler, J. W. Mitchell.

Grand-Warner, imitation of district school house, booth containing stove, school desks, etc., with a number of pictures of Wesley Barry, appearing in "School Days." Robert Bertschy, Albany; Sidney Sampson, Buffalo; Samuel Grand, Boston, treasurer and general manager; E. W. Dimmick, Boston, president.

Fox, green and pink, W. J. Kupper, William Brenner, Arthur Goldsmith, W. A. Woodward, Jean Lowe, Albany; I. Smertz, Louis Rosenbluh, New York; Fred Meyers, C. F. Sheehan, Buffalo.

Merit, carnelian and white, plentifully besprinkled with red hearts, the convention opening on Valentine's Day. I. E. Chadwick, N. I. Filkins, Buffalo and Albany; Miss Marie Wheeler, Homer Howard, Harold Filkins, Albany.

Vitagraph, red and blue. Booth included striking cut out of Larry Semon. Burt Gibbons, S. N. Burns, C. C. Charles, George Goldberg.

Robertson-Cole, purple and white. Charles Walder, Albany, sales manager; Archie W. Moses, Buffalo; Charles Rogers, New York, vice-president and general manager; Joseph Klein, manager New York branch.

Hodkinson, green and gold, Warren Lewis, Harry Thompson, assistant general sales manager, New York; Thomas Brady, Buffalo.

Wid Gunning, purple and gold, Dan Dolan, Mack Weinberger, New York.

Universal, white and blue, C. R. Halligan, Albany; M. A. Chase, Jess Kauffman, Buffalo; F. S. Hopkins.

First National, purple and gold, A. Herman, Harvey O. Sachs, Nathan Dobson, Albany.

Miller Machine Out to Harass Industry Because Convention Ignores Its Boss

THE Miller "machine steam roller" is at work and seems determined to make its power felt within the ranks of the motion picture industry in the Empire State.

The failure of the Motion Picture Theatre Owners of the State of New York to invite Governor Miller to any of the functions incident to the convention here was the chief topic of conversation in political circles. That the chief executive of New York is not ignoring the move is conceded by those close to his offices. These officials and lieutenants of the governor point out that the action is the first public demonstration of the picture interests of the state of their unfriendly feeling toward Miller. The Miller adherents are emphatic in their statements that "the end is not yet" and that the challenge—for challenge it has been characterized by "machine" men—has been taken up.

What the next move will be is the subject of considerable speculation. However, those in a position to know what is what in the inner circles of the gigantic political "sweep," are inclined to believe that the governor will use his influence in jamming through the Legislature a number of bills harassing to the industry, which are slated for introduction in the Assembly and Senate within the next few weeks.

"Soft Shoe" Army Bitter

Politicians here are active and in no uncertain terms are they making known the fact that they resent the antagonistic attitude of the motion picture industry and trade press towards the Miller administration.

One report that has come like lightning from a clear sky is that the administration will back a measure that will "put teeth in the present censorship bill."

The attacks to which the censorship measure has been subjected have intensified the ill feeling of the administration's "soft shoe" army.

Pending in the Legislature at present are several measures directly affecting the industry. One is embodied in the annual appropriation bill, which was introduced on Monday night, February 13. There is a provision in this measure that increases the appropriation for the censorship commissioners. Another bill relates to a six-month apprenticeship for projectionists. This measure, carrying with it the indorsement of the Miller adherents, will in all probability be passed within the next two weeks.

May Shelve Repeal Bill

However, the "blow" that the administration intends to deliver will be against a bill providing for the repeal of the censorship law. This bill had been originally slated for a hearing on Tuesday of this week. At the eleventh hour, however, word was given out at the Capitol that the hearing had been postponed at "the request of the exhibitors." This announcement has been proved erroneous and developments later in the week brought out the fact that the postponement was made at the instance of Miller lieutenants.

This postponement announcement was received with much disappointment among delegates to the convention, who had intended to be present in a body. There is now being circulated what can be accepted as a fairly reliable report that the bill will never be given a hearing, but instead sidetracked by the committee and a substitute and more drastic censorship measure reported to the legislature that will "have teeth and claws."

New Bill Increases Powers of Censors

(*By Wire to Motion Picture World*)

Albany, Feb. 15,

Through Assemblyman Walter F. Clayton, who introduced the censorship measure last year, the New York Motion Picture Commission today proceeded to make good its threat to put teeth in the censorship law.

Clayton today presented a bill increasing the powers of the censors.

Under the terms of the bill the censors are given the following powers: the right to conduct an investigation of all film concerns, with the authority to issue subpoenas and compel the attendance of witnesses; the right to inspect all books of picture companies.

Provision for the dropping of regular inspection fees for educational, charitable and religious films made.

Why the Theatre Investigation?

Definite action on this measure, it is reported, will not be taken until after the report of Henry B. Sayre, industrial commissioner of New York, who was recently appointed by the governor to make a thorough investigation of the construction and durability of picture theatres in this state. This move was "inspired" by the Knickerbocker Theatre catastrophe in Washington.

Sayre is a Miller man and his investigation will extend to every section of the state. The investigation is now being carried on by an army of inspectors from the office of the industrial commissioner. It is reported that the findings of Mr. Sayre will be submitted to the governor and subsequently to the Legislature within the next three weeks. The report, it is hinted, will contain an excuse for the increase of the army of representatives of the censor board.

The report, too, according to those on the inside, will provide the committee now deliberating over the censorship repeal bill an excuse to incorporate in that measure a provision that will give the censors jurisdiction not only over the pictures shown in this state but incidently over theatres themselves, making the censorship inspectors subsidiary inspectors for the industrial commissioner.

Bound to Make Trouble

That the administration is aware of the reported intentions of picture theatres in New York to bring about the downfall of the administration is evident. The Miller organization is seemingly prepared for such an attack at the next state elections and is resorting to every political trick to retaliate.

Administration officials here point optimistically to reports of a lack of harmony between the producer-distributor and exhibitor interests and contend that with such a situation they have nothing to fear. However, there are not a few Miller adherents who realize the power of the screen and no surprise will be occasioned if, when the "teethed" amendment is reported to the Legislature, some joker is incorporated in the bill that will give the censorship authorities jurisdiction over exhibition and stereopticon slides.

"Joe" Still Peeved

The unconstitutionality of such a move has been pointed out to the administration, but the latter is seemingly adhering to the policy of "taking a chance." This attitude is interpreted by exhibitors assembled here as indicative of the fear entertained by "machine" men over the screen campaign. However, the "machine" does not make any effort to keep secret the fact that its "most powerful tool will be disguised under the word censorship."

Conferences between Joe Levenson, secretary of the Motion Picture Commission, and Governor Miller have been numerous. The former maintains the attitude that the motion picture industry "has not behaved" and should be punished.

That the "machine" interests will renominate Governor Miller for the gubernatorial honors at the next primary prior to the state elections is accepted as a fact here.

Press Freedom Is Claimed by Pathe in Suit Over Censorship of Its News Reel

THE right of the New York State Motion Picture Commission to censor news reels is questioned in the suit filed by Pathe Exchange, Inc., with the Appellate Division of the Supreme Court, direct appeal to that court having been taken with the consent of the attorney general. The plaintiff maintains that news reels are in the same category as newspapers and as such entitled to the same freedom granted to the press by the State Constitution.

Coudert Brothers filed the suit for Pathe. The defendants are George H. Cobb, Helen May Hosmer and Joseph Levenson, members of the commission. The suit is based on the right of the commission to examine and license all motion pictures unless they shall be found to be "obscene, indecent, immoral, inhuman, sacreligious, or of such character that exhibition would tend to corrupt morals or to incite to crime."

The petition declares that the commission had threatened to prosecute Pathe unless such news films are licensed, which adds to the cost of the films supplied to customers under contracts made before the law went into effect. The elimination of pictures of bathing girls at Atlantic City, which were published in the newspapers without protest of any kind, brought about the suit.

Miller Keeps Quiet

Governor Nathan L. Miller has refused to comment on the case.

"I am no longer a judge," he said. "Since the question is now before the courts, I do not care to express any individual opinion."

Paragraphs one to four, inclusive, of the document filed and signed by both parties deal with the identification of the plaintiff. The text of the remainder follows, in part:

"Fifth: Such films of the plaintiff contain no portrayal of imaginary scenes or occurrences staged or created for the purpose of making pictures, and are not reproductions or re-enactments of the events depicted, but consist of truthful pictures of actual transpiring events and actual things, and are taken on the ground as they exist or occur with motion picture cameras and made by the usual processes of photography.

"Sixth: Exhibition of pictures by means of such films is susceptible of being made by any one possessing an appropriate projecting machine, and in any place having suitable lighting facilities, and such exhibition is frequently made in private homes, army camps, passenger vessels, warships, town halls, churches, schools, welfare centers, public squares and parks, public meetings, private gatherings and elsewhere as well, without the charge of admission fees as otherwise, and plaintiff's business in part consists in leasing such films for use at such exhibitions, but plaintiff does not participate in such exhibitions.

"Seventh: Plaintiff is under contract with a large number of persons, firms and corporations by which plaintiff is bound to supply them and they to take and pay for such films when and as issued by plaintiff which contracts were in existence and in force at the time said Chapter 715 of the Laws of 1921 came into effect.

"Eighth: Defendant has threatened plaintiff with prosecution under the penal provisions of said Chapter 715 of the Laws of 1921 in case plaintiff shall sell, lease or lend for exhibition at any place of amusement for pay or in connection with any business in the State of New York, any such films of the plaintiff unless there is at the time in full force and effect a valid license or permit therefor of the Motion Picture Commission of the State of New York and unless such film or reel shall contain for exhibition upon the screen identification matter in substance, style and length as prescribed by the commission, and plaintiff is unable to obtain such license or permit without first paying the fees prescribed by said statute and observing the other requirements thereof and of the rules and regulations of said commission, all of which things delay, hinder and interfere with the plaintiff in the distribution of such films to defendant's loss.

"Ninth: Compliance by plaintiff with the requirements of the Motion Picture Commission in the particulars named in the next preceding paragraph hereof adds to the cost of the films to be supplied by the plaintiff pursuant to the contracts specified in paragraph eight hereof, sums equal to the fees and expenses prescribed in said Chapter 715 of the Laws of 1921 without opportunity on plaintiff's part to recoup the same from plaintiff's subscribers under said contracts.

"Tenth: Defendant has caused wide publicity to be given to its intention to prosecute under the penal provisions of said Chapter 715 of the Laws of 1921 every person who shall exhibit in the State of New York motion pictures, including 'Pathe News,' or current event films such as are produced, made, issued, and distributed by plaintiff as above set forth, unless there is at the time in full force and effect a valid license or permit therefor of said Motion Picture Commission and unless such film or reel shall contain for exhibition upon the screen identification matter in substance, style and length as prescribed by the commission.

"Eleventh: The requirements of the defendant set forth in the next preceding paragraph hereof, and its widely announced purpose to prosecute exhibitors as therein set forth, have made it impossible for plaintiff to lease, deal with, issue and distribute to and among exhibitors in New York any current events films for exhibition at places of amusement for pay or in connection with any business in the State of New York, except that the plaintiff first obtains a license or permit for the same in the manner and at the expense more fully set forth in said statute; and enforcement of such requirements will result in the loss to plaintiff of its New York State business in such current event films which has been quite profitable in the past, unless plaintiff complies with said statute by obtaining licenses or permits as therein prescribed.

"Twelfth: The plaintiff claims that said statute is in violation of Section 8 of Article 1 of the Constitution of the State of New York and void, insofar as the same purports to subject such current event films to licensing or permission or examination or inspection by said Motion Picture Commission, and to give such commission any control, power or authority over the exhibition, selling, leasing, or lending of the same; and claims further that the plaintiff is entitled to have and should be granted an injunction or other process of this court restraining the defendant from applying or purporting to apply to said current event films or the exhibition, selling, leasing, or lending of the same any provision of said statute or any rule and regulation of the commission made thereunder.

"Thirteenth: The defendant claims that said statute in all parts and particulars and the rules and regulations made by said commission thereunder are constitutional and apply to and govern the motion picture industry as therein specified and in particular the exhibition, sale, lease and lending of current event films such as those above, in the State of New York, and that the plaintiff is not entitled to the relief sought.

"The parties hereto accordingly submit their respective claims and contentions to the court and agree that the court pursuant to Section 546, et. seq., of the Civil Practice Act shall render such judgment as shall be proper on the law and the foregoing facts, shall declare the rights and legal relations of, the parties hereto, in the premises, pursuant to Section 473 of said Civil Practice Act and the Rules of Civil Practice applicable thereto; all without costs to either party as against the others."

St. Louis Urges Sacks for Postmaster General

All elements of the film business in St. Louis have swung behind William Sacks, director of the Republican National Bank, St. Louis, oil producer and refiner and former postal clerk, for appointment as postmaster general by President Harding to succeed Will H. Hays, who recently resigned to accept his new position in the film industry.

A delegation of prominent St. Louis officials and Republican leaders visited Washington and called on President Harding in behalf of Sacks. The F.I. L.M. Club of St. Louis and the Motion Picture Exhibitors League of St. Louis at special meetings have unanimously indorsed Sacks for postmaster general. Telegrams to that effect were sent to President Harding and Attorney General Daugherty.

Ministers Say Movies Take Their Congregations Away

Sunday motion picture shows are proving such a popular diversion in Watertown and northern New York that the Jefferson County Ministerial Union will begin a campaign on February 26 in an effort to increase the dwindling attendance of their congregations on Sunday nights. Some of the ministers admit that it will be a close contest between the proprietors of motion picture houses and the churches, as they claim the Sunday shows are attracting more and more each week.

While no city ordinance against Sunday shows will be sought by the Ministerial Union, the pastors of seventy churches affiliated with the association will seek through a series of Sunday night sermons on the strict observance of the Sabbath to win back those who are now attending the theatres on Sunday night.

Los Angeles Film People, Maligned, Demand Fair Play of General Public

WE are not rampant with vice. we do not ask favors but cessation of idle gossip," that is the plea for fair play that comes from prominent film people in Los Angeles, addressed to the general public. It was made at a gathering termed "the fight for life" which, arranged by Chairman Joseph M. Schenck of the Independent Screen Artists' Guild, brought together the greatest array of film celebrities ever assembled. Production had been stopped on forty-two features at Los Angeles studios when the call for the meeting was issued.

A statement was issued to the press over the signatures of Schenck, Thomas H. Ince, Charles Chaplin, Norma Talmadge, Constance Talmadge, Anita Stewart, Allen Holubar, Richard Walton Tully, J. Parker Reid, Jr., Colonel William H. Selig, H. O. Davis, E. B. P. Schulberg, Colleen Moore, Ben Turpin, Carter De Haven, Marshall Neilan, Mack Sennett, Louis B. Mayer, Katherine MacDonald, Charles Ray, John M. Stahl, Maurice Tourneur, Guy Bates Post, J. L. Frothingham, King W. Vidor, Buster Keaton, Dorothy Phillips, Douglas MacLean, Florence Vidor and Hobart Bosworth.

The Official Statement

The official statement follows:

"We do not ask for special favors, but only for the American principle upon which this democracy was founded—one of fair play.

"The recent unsavory publicity that has followed in the wake of the demise of the late William D. Taylor has resulted in our industry being maligned, mere rumor accepted as fact and idle gossip magnified into reality.

Not "Rampant With Vice"

"Billy Taylor needs no eulogy. The life he led was but an indication of the true character of the man who was struck down by an assassin's bullet.

"The police have given to the public a theory that revenge accentuated the crime that resulted in William Taylor's death, exonerating the motion picture industry or any of its persons as being implicated.

"We are not rampant with vice.

"The American public didn't attack all governors because a charge was filed against a certain state executive.

"Law-Abiding Citizens"

"The American public did not attack all ministers because a wanton crime was charged to a preacher of the Gospel.

"All we ask is that the public bear with this industry and not accept rumor as fact.

"We are just normal human beings. We are not ethereal and do not want to be regarded as such.

"Our happy marriages far exceed those of divorce; our church-going populace is equally as much as those of any other profession.

"We are law-abiding citizens, and we rear families. And yet William Taylor's death has resulted in aspersions being cast upon this industry and upon us, while we are striving to make the world a better place to live in through the screen.

"Personal Affront"

"And we who have accepted that responsibility placed upon us by the public through their patronage feel it a personal affront for others to assume through innuendo that we are not worthy of that honor.

"We have striven hard and, we believe, succeeded in giving joy to millions. In return it is only fair that we expect support, at least until rumor is substantiated by fact.

"Let Him Without Sin"

"We deny that motion picture people are as pictured. We deny the industry is rampant with crime and vice. We deny that motion picture people are sinners, and we only quote the Bible to those who malign us:

" 'Let him without sin cast the first stone.'

"We are a part of every American home, not through any selfish desire, but because it is the will of the public. The public has virtually accepted us as a member of each family. Yet they do not, we believe, accord us the same treatment that they would others of their household.

"That's America's idea of fair play. Certainly we do not ask too much in expecting that."

Nine Men Held in Connection with Theatre Collapse

The coroner's jury investigating the Knickerbocker Theatre disaster in Washington, D. C., has ordered nine men held for the grand jury. All are of Washington. They are: R. G. Geare, architect of the building; J. H. Ford, the engineer who designed the roof structure; Morris Hacker, building inspector when the theatre was constructed; Frank L. Wagner, builder; Donald Wallace, general superintendent of construction; R. G. Fletcher, superintendent of the Hammett Fireproofing Company, which built the walls; John L. McDonald, the contractor who erected the steel; Thomas L. Costigan, engineer and computer for the District of Columbia Building Department, who passed on the plans, and Julian R. Downman, the assistant building inspector when the building was constructed.

The coroner's jury in its verdict declared that "the collapse of the roof was due to faulty designing and construction and inadequate supervision and inspection."

It also submitted a number of recommendations, one being that "all theatres and places where the public assemble be closed and kept closed until such time as their safety is assured."

Hays to Be Guest of Honor at Annual M. P. D. A. Dinner

The Motion Picture Directors' Association will hold its fourth annual dinner dance at the Hotel Astor on the evening of Thursday, March 16. The guest of honor will be Will H. Hays, who assumes active participation in the picture business on the sixth of the same month. Extensive plans are on foot to make this occasion one of the memorable events of local screen history.

The M. P. D. A. will alter its general procedure in the handling of this special occasion. The plan now includes a reception to Mr. Hays, a dinner in the Gold Room of the Astor, to be followed by entertainment and general dancing.

One radical change is that whereas former social functions of the association have been more or less limited to the producing end of the business in this instance all branches of the industry will be asked to co-operate in extending a welcome to Mr. Hays. The producers, exhibitors, exchangemen, publishers will have this opportunity of greeting Mr. Hays on this, his first public appearance after beginning his new duties.

Action Unnecessary After Brady's Emergency Call

The board of directors of the N.A.M.P.I. responded last Monday to a hurry-up call from William A. Brady, president, to adopt plans for opposing the double theatre admission tax, which on the previous Saturday seemed to be scheduled for early adoption by the ways and means committee of the House of Representatives.

At the meeting President Brady stated that authoritative word had just come from Washington that the double admission tax had been abandoned by the ways and means committee, thus removing the necessity of sending a delegation to Washington to protest against it.

Science Service Dedicates Self to Visugraphic for Short Films Giving Scientific Information

GREAT significance attaches to a series of productions to be issued shortly by Visugraphic Pictures, Inc. Tarkington Baker, president of Visugraphic, has concluded negotiations that will secure for the motion picture industry the sympathetic co-operation of certain influences which, while not hostile, have heretofore shown no active or positive friendliness.

Mr. Baker announces that Visugraphic has signed contracts with Science Service, an endowed institution of Washington, D. C., devoted to the dissemination of scientific information in popular form. Science Service dedicates its funds, efforts and time, on a non-profit basis, to the work for which it is organized, and is looked upon as the official spokesman for all the important associations of scientists and for all the most prominent individual scientists engaged in research and experiment throughout the world.

Up to the present time, Science Service, representing the sentiment and will of its membership—surrounded by ethics as rigid as those governing the medical profession, if not, indeed, more rigid—has steadfastly declined to employ moving pictures. Now, however, its former decision has been rescinded and Science Service, in connection with Visugraphic, is already at work upon a series of short-reel pictures that should prove novel and valuable.

"There is an increasing demand for really interesting, refreshingly new short subjects," Mr. Baker insists. "Spectators, as exhibitors know, are tired of the sort of short subjects now available. They lack newness, freshness; they are all cast in the same mould. The Science Service series will cover a wide field."

The Personnel

Dr. Edwin E. Slosson, himself one of the best known scientists in the United States, is the editor of Science Service. Howard Wheeler, for many years editor of Everybody's Magazine and a newspaper man of nation-wide prominence, is the manager. On the board of trustees are such men of international reputation as George E. Hale, director of the Mount Wilson Observatory; Vernon Kellogg, permanent secretary of the National Research Council; Dr. John C. Merriam, president of the Carnegie Institution; Edwin F. Gray, president of the New York Evening Post; E. W. Scripps and R. P. Scripps, both of the great chain of newspapers known as the Scripps-McRae League; William Allen White, editor and author; R. M. Yerkes, chairman of the Research Information Service; D. T. MacDougal, director of the Arizona Desert Laboratory; R. A. Milleken, professor of Physics, Chicago University; A. A. Noyes, director of chemical research of the California Institute of Technology; George T. Moore, director of the Missouri Botanical Garden; W. E. Ritter, director of the Institution for Biological Research, and Chester H. Rowell, editor and writer.

To those callow critics who have lately found much unwarranted fault with the industry, the enlistment of the co-operation of such a group of men should prove decidedly disturbing, Mr. Baker believes. It should put an end to the idle talk of those who profess to see in pictures no background of intellectual substance.

The Science Service-Visugraphic series contemplates scenarios by such famous people as Stefansson, Sir Oliver Lodge, Dr. Woods Hutchinson, Dr. Harvey Wiley, David Starr Jordan, Mary Roberts Rinehart and Thomas A. Edison. Also, coincident with the weekly release of the pictures, there will be a nation-wide publication of corresponding articles in the leading newspapers of the country.

Nixon's Glenside Has Public Opening Feb. 3

Philadelphia's newest suburban theatre, Nixon's Glenside, after a private opening Wednesday, opened its doors to the public Friday, February 3. Ex-Mayor Thomas B. Smith, Henry Saffer, Arthur Arnold, C. R. Wanamaker, Fred G. Nixon Nirdlinger, Herbert Effinger, Mrs. Jennie Effinger and others are interested in this new enterprise.

The Nixon's Glenside seats 700 and is built of brick and concrete, being of colonial design. A special feature of the house is the wiring system, which controls the indirect illumination, and the booth.

Kent on Tour

Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corporation, left New York February 1 on a four weeks' tour of Paramount exchanges, during which he will visit the offices in Cleveland, Detroit, Chicago, Milwaukee, Minneapolis, Indianapolis, Des Moines, St. Loius, Denver, Salt Lake, San Francisco and Los Angeles.

Editorial Sanity

THE Chicago Herald and Examiner in an editorial entitled "Picking a Goat," is in striking contrast to many of the newspapers' utterances on the subject of the Taylor case. It is so sane and so clear-headed that we print it in full for the information of the industry and as a heartening example.

It reads:

We love the dramatic. We revel in the play of the spotlight. We like to think of history as a series of crises, to regard life as an affair of jet blacks and bright whites, to see a goat driven into the wilderness with the sins of the whole tribe done up in a symbolic package on his back.

Therefore we read with relish of the scandals of Hollywood, and picture to ourselves in fine sharp colors the details of the daily life there. We see Hollywood in purple and, lately, dashed with blood.

Our view and our imaginings are mostly foolishness. Hollywood has its percentage of blazing folly and its percentage of crime.

These percentages are higher no doubt, than in, let us say, La Grange. But we doubt if they differ much from those of the ordinary colony of the rich in suburban New York; nor are they nearly as high as in certain sections we might name here in Chicago.

What has happened among the dwellers in Hollywood is unfortunately happening in many other places; only, because we have to have a goat, Hollywood gets the advertising.

And it is the advertising that does the business. Take the Casino Club here in Chicago. It is a placid, even at most times a dreary spot. Guests undoubtedly took liquor to it—one could hardly blame them—and even got drunk there. So they did elsewhere.

But advertising began to center on the Casino Club; the police "raided" it at intervals; and in the imagination of thousands of solid, honest, but goat-loving citizens, it immediately became lurid.

Such parties as Arbuckle staged in San Francisco are a disgrace anywhere. But one observes that Arbuckle's party was in San Francisco.

Such a life as the murdered Taylor lived will be disagreeable to the ordinary moral sense anywhere. But how does it differ in course or end from Elwell's, which ran and finished in New York? Or except in its conclusion from a thousand and one others?

Hollywood will do well to take thought for the morrow. The force of public opinion is nothing to monkey with. But to hold Hollywood or the moving picture interests generally responsible for the unfortunate prevalence of dissipation and crimes of violence today seems hardly fair.

Four Newspapers Have the Fairness to Declare Picture People Good Citizens

NOT all newspapers and newspapermen are so susceptible to the temptation to wax sensational that they must, by "coloring" their articles, attribute directly or by innuendo to the many the evils done by the few. The storm of notoriety fostered by the press in connection with the murder of William Desmond Taylor has not been approved by many news publications.

The Detroit News is a fair example of these better class journals. Its issue of Thursday, February 9, carries an article by H. G. Salsinger, a staff correspondent, on "The Truth About Hollywood as Found by Reporter." The conclusion is: "Minister and Others Living Among Movie Actors Declare Most of Them Are Decent Like Other People."

Other papers that have been editorially fair are the New York American, New York Morning World and Chicago Post. The American said editorially on Wednesday, February 15:

The Mayor of Los Angeles has issued an appeal to the common sense and decent feeling of the public and the public press. He says:

The Arbuckle case and the slaying of Mr. Taylor were indeed unfortunate affairs, but it is not just to criticise an entire group of people such as those engaged in the motion picture industry for incidents, many of them not true as to fact, which have been published broadcast recently.

I believe that the Hollywood motion picture colony should not be condemned for the actions of a few of its members any more than a district or an industry located in San Francisco, New York or Chicago.

I am convinced that there are hundreds of clean, law-abiding men and women engaged in the making of motion pictures, and in their behalf I ask the open-minded judgment and the even-minded justice characteristic of our American people.

The Mayor tells the exact truth, and his utterance should have the effect of correcting some of the misrepresentation and some of the misconception in regard to the Taylor murder and the film industry.

An enormous amount of flagrant misstatement and vague and unjustified speculation and insinuation has been sent broadcast in regard to the Taylor murder, largely because neither the authorities nor the newspapermen on the case could find many established facts on which to base their conclusions and inferences.

Stripped of wild theories and reckless exaggeration, however, the facts appear to be as follows:

A director of some importance in the film world was killed mysteriously in his own home. He was a man of peculiar popularity with women. Love notes from several women were found in his home and there is a possibility, but by no means a certainty, that he was murdered on account of some love affair.

The case is so exactly similar to the Elwell tragedy in New York—first as to the character of the two victims, second as to the possible motive of the murder, and third as to the circumstances surrounding the murder—that they might be exact duplicates one of the other, with merely change of scene.

Under those circumstances there would seem to be no more basis for the wicked distortion and exaggeration of the simple facts in regard to the film people than there would have been of similar attacks upon society people on account of Elwell's social connections.

Every class, every profession, has its "black sheep." There are some shyster lawyers who rob their clients, some doctors who are actually criminal in their operations, some statesmen who figure in Standard Oil exposures, some architects who build criminal death-traps.

There are, in fact, disgraces to every class and every profession; but intelligent and judicious people do not hold a whole profession or a whole industry or a whole element of society responsible for the acts of a few deliquents and disreputables.

Intelligent and informed people realize full well what an important and commendable part the film industry plays in the life of this nation.

It is the fourth industry in extent of operations.

It provides employment for approximately a million people directly and indirectly.

Its product reaches the enormous sum of a thousand million dollars a year.

It is among the most educational and uplifting of influences and ranks in those respects with literature and journalism.

It teaches art, architecture, decoration, history, science, world news, and instils the culture of poetry and romance.

It provides the chief entertainment of millions, and brings joy to the hearts of young and old.

It invades the most distant and desert districts and links them in knowledge and understanding with the most favored metropoles.

Its hard-working men and women are in fact public benefactors, earnestly endeavoring to bring enlightenment and enjoyment into weary and dreary lives, laboring loyally to contribute their share to human progress and human happiness.

Why disparage and defame them?

Why not give them the credit and the consideration which the immense majority of them deeply deserve?

The appeal of the Mayor of Los Angeles to the conscientious and discriminating portion of the press and the public will not be in vain.

The World on February 12 said:

Contrary to the prevalent belief, says Mrs. Gertrude Atherton, the town of Hollywood, lately unpleasantly associated with a murder mystery and previously famed almost as widely for its production of scandal as for its moving pictures, is no more a centre of vice and high living than any other suburban section. Mrs. Atherton has lived there, and though she heard of "wild parties," as one does in any community these days, the majority of the population seemed to her "too busy, too hard-working, to be able to afford dissipation." They work by schedule and long hours.

They must be on the lot at 8 o'clock in the morning in order to make up and be on the stage at 9 o'clock. They rarely leave before 6 in the evening. By that time their one idea is to rest and be ready for another hard day's work next morning.

To make the picture more convincing, Mrs. Atherton shows that one can live more cheaply in Hollywood than in the East. "Food," she testifies, "is cheap. The warm climate makes one fairly independent of coal. A car can be kept in a garage at from $12 to $20 a month. Here it would cost $75. People complain of rents, but they are far more exorbitant elsewhere."

Evidently the popular conception of a moving-picture colony as one long and hilarious picnic must be discarded as at least erroneous. If the cinema actors and actresses start the day at 8 and quit at 6, if they complain of rents and take careful thought of the price of living, they are not so different from ordinary mortals. There have been murders in other villages, and parties of which the inhabitants were not proud. Perhaps there is even occasional high thinking in Hollywood to go along with the plain living.

The Chicago Post on February 11 said:

There was a time when "All the news that's fit to print" meant exactly what it said in the newspaper world. Later, with the development of sensationalism as a fine art, not for the study of human emotions but to pander to morbid human curiosity, the "yellows" began edging over in the line of decency. But it has taken the demoralization of the movie colony at Hollywood, and a murder mystery which has remained for ten days unsolved, to show how thoroly some of the Chicago papers have scrapped all idea of what really is fit to print.

People are interested in movie stars because they know them by sight. They are always interested in an unsolved mystery, particularly when the "gripping" hand of death has done its work. So the latest crime in Hollywood movie circles has had an unusual drawing power as news. But for lack of progress in the detection of the criminal, certain Chicago papers have begun to vie with each other in the turning up of foulness and degeneracy, and in the brazen openness and cynicism with which they have forced on their decent readers all sorts of filthy gossip about depravity and unnatural vice. Much of this slime can not qualify as news, none of it as fit to print.

It is getting hard to tell which are the most demoralized and demoralizing, the overpaid, unbalanced decadents who form a lunatic fringe of the movie world, or the cynical, unabashed circulation-chasers and scandalmongers of the Chicago press.

Forget Him, Mr. Brady

We indulge the hope that William A. Brady, whom we honor as a vigorous fighter and champion of the amusement world, will remember that every time he argues or debates with the Rev. Notoriety Straton of New York, he gives that gentleman as much advertising as he himself receives. Straton would expire if it were not for the newspapers and we, in the most friendly manner, admonish Mr. Brady not to be what they call in the vernacular "a fall guy," or a "Patsy."

The Oldest and Newest Trade Paper in the Field

FIFTEENTH ANNIVERSARY NUMBER

Dated March 11th
Out March 3rd

THIS publication started delivering a service to the motion picture industry fifteen years ago. On March 11th we will celebrate our fifteenth birthday.

Our first issue was a small sixteen-page affair.

The staff was small; the whole industry was in its infancy then. Today our staff numbers approximately sixty people and we are represented by correspondents in the principal cities of the United States, Canada and Europe.

We have lived through the various phases of the picture business, encouraging when encouragement was necessary and criticizing when criticism was in order.

All during this time our object has been to build up the motion picture industry in all of its elements. All trade papers in this field are fashioned after Moving Picture World—almost department for department. This is indeed a great compliment.

We were the first in the field and have set the pace ever since.

The fifteenth anniversary number will go a bit into history——the individuals, the corporations—big events of the past.

We will also make a few predictions of the future on our own account.

It will be a great number. Be sure to be in it. Have your past performances on record with the accomplishments of the others, telling the trade what you have done and what you are going to do—in the fifteenth anniversary of

MOVING PICTURE World

The oldest and newest trade paper in the field

Famous Players to Finance Whole Canadian Proposition Itself and Fix No New Policies at Present

FURTHER details are forthcoming regarding the absorbing of Allen Theatres by Famous Players Canadian Corporation, Toronto. The interest of the Allens in the Allen Theatres is said to be 51 per cent. of the common stock, and the statement has been made that a re-organization may take place, which will probably mean that stock in a new company will be given to the other stockholders. The original capitalization of the Allen company in Canada was $2,500,000, but there are a number of subsidiary theatre companies for individual theatres and it has not been announced what total has been paid up in the general or subsidiary companies. According to N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corporation, the amount involved in the purchase may reach $5,000,000.

When the Allens owned or controlled over fifty picture theatres in the Dominion, they ruled an investment of over $20,000,000, it has been estimated. Yet Messrs. Jule and J. J. Allen, who were born in Bradford, Pa., are still in their thirties. Assessment on their ten theatres in Toronto totalled more than $1,000,000, according to a statement at the Toronto City Hall, this amount being the valuation on which they paid civic taxes. Actual value is much greater, however. The Famous Players Canadian Corporation has nine theatres in Toronto. The absorption of Allen theatres will eliminate a great deal of duplicate organization, but it is stated that the change will not mean the closing of any of the theatres taken over. When the deal is actually closed, the Famous Players will have eighty or more modern picture theatres in the Dominion.

N. L. Nathanson of Famous Players has announced that his company will be able to finance the whole transaction itself and that no special issue will be required. He declared that no policy had been fixed for any of the affected theatres. These would be operated as at present until the close of the season. Mr. Nathanson announced that he held the Pantages franchises for Toronto, Hamilton and Montreal. Pantages theatres have been built in Toronto and Hamilton but no decision had been reached regarding the disposition of the Montreal franchise. This matter belonged to the future, he declared.

Asked as to the reasons for the offer to take over Allen Theatres, Mr. Nathanson declared that there had been expensive competition. Business in general throughout Canada had improved during recent months with the exception of Calgary, Alberta, where the situation was affected by agricultural losses. There had been a decided increase in Montreal, Toronto and the Pacific Coast.

In Hollywood the Poppies Blow

By BAXTER

In Hollywood the poppies blow,
Tall columns rise of poppy smoke.
The correspondents snuff the "snow,"
Then write in dreams that come from "coke."

The hop pipes glow, the stories grow—
Old heroin provides the facts—
Imaginations slumming go,
And twist the simple, kindly acts.

The hemp, the hasheesh and the dope
Arrange that blameless folk bear blame.
Fake interviews with shadow ghosts
Are easy when you use no name.

The orgies that they write about
Are brain creations of their own,
The lethal fumes arising high
Come up in rings that they have blown.

It matters not how wild the lie,
If readable "it's fit to print."
The buzzards to their carrion fly
And gorge their public without stint.

In Hollywood the poppies blow;
They will continue so to do
Until the voice of truth prevails
And tells the liars they are through.

Winifred Verina Wins Place in Pathe Serials

Winifred Verina, a slim young English dancer, was graduated Monday last from the Hippodrome ballet to a job as a "daredevil" beauty in Pathe serials starring Charles Hutchison. Miss Verina was not only the unanimous choice of the judges, but an audience of more than five thousand had clamored for her before the end of the contest and shouted its approval at the finish.

While the judges were deciding the winner, a Harold Lloyd comedy was shown.

Winifred Verina has been trained in the ballet since she was five. She is now twenty-one. She will leave shortly for Florida with the Pathe Company, directed by George B. Seitz, and will be cast in the same Pathe serial with Charles Hutchison and Lucy Fox.

Rupert Hughes Is Working in West Again

Rupert Hughes, Goldwyn's author-director, has returned to the Culver City studios after spending several weeks in New York attending to personal matters and conferring with Goldwyn executives on new pictures, business conditions and policies.

His new photocomedy, "Come On Over," will be released with the third group of Goldwyn fifth year pictures, in time for showing during the week in which comes St. Patrick's day. Upon his return to the Pacific Coast, Mr. Hughes at once began final editing and titling of his next production and will soon prepare the continuity for "Bitterness of Sweets," one of his best short stories the screen rights to which Goldwyn recently purchased.

Associated Exhibitors Close for Australia

The foreign expansion of Associated Exhibitors is revealed in a statement that arrangements have just been completed for the distribution of its entire product in Australasia for a period of three years by Alec. B. Hellmrich of Sydney, Australia.

It is understood that Mr. Hellmrich will operate an organization similar to that of Associated Exhibitors in the United States. He has already opened offices in Sydney, Melbourne and Brisbane, and is leaving immediately to complete an exchange system throughout Australia and in Auckland and New Zealand. He also closed a deal with Arthur E. Rousseau, export manager of Pathe Exchange, Inc., to handle the entire product of Pathe under a similar contract.

Julian Johnson Appointed to High Place in Paramount Company by Jesse L. Lasky

JULIAN JOHNSON, former editor Photoplay Magazine, dramatic critic of the Los Angeles "Times" and successful film production editor, has been created manager of the editorial department of the Famous Players-Lasky Corporation. The appointment was announced by Jesse L. Lasky, first vice president of the company.

The presence of Mr. Johnson in Los Angeles proved the starting point for the negotiations. The new executive, however, will make his headquarters at the home office in New York. He will return there shortly after familiarizing himself with conditions at the Hollywood Lasky studio.

In speaking of the appointment Mr. Lasky said, "Obtaining Mr. Johnson is another step in our policy of routing the best procurable literature and drama through our studios. It is, of course, not our belief that we can produce all the good stories or plays but we are determined to produce the best, and not lose a chance to look at all of them. Mr. Johnson's very considerable experience in magazine and newspaper work and actual film production has, we think, given him just the right viewpoint to judge material from the diverse angles of audience, critic and producer."

Miss Minter Speaks

Mary Miles Minter, through her Los Angeles attorneys, has made the following statement to the press in the Taylor case. It has been generally printed throughout the country and it is to be hoped that the American sense of fair play will become active in behalf of Miss Minter and others who have been the victims of a disgusting exhibition on the part of Los Angeles newspaper correspondents who seem dead to honor, lost to decency and callous to their professional responsibilities.

The statement reads:

"There is no personal or financial sacrifice I would not gladly make to bring the slayer of William Desmond Taylor to justice.

"Mr. Taylor was one of my best friends.

"His death was a great shock to me.

"I met Mr. Taylor first in 1919 when he became my director. I was then seventeen years of age and his inspiration, his unfailing courtesy and his consideration not only to me but to all with whom he came in contact immediately won my highest admiration.

"From 1919 until the day of his death Mr. Taylor was to me a symbol of honor and manliness—a symbol of all that a girl admires in a man. His friendship was uplifting, his advice and aid invaluable. It would be nothing less than veritable ingratitude if I did not, now that he is dead, raise my voice to proclaim what he was, to repudiate those who would besmirch his character.

"I have told the authorities all I know of both his life here and in the East. That, I fear, has been of little aid to them.

"I cannot conceive the character of the person who would voluntarily wrong Mr. Taylor or cause his death."

Film Exports Are On Upward Trend

Statistics compiled by the Specialties Division of the Department of Commerce for the last three months of 1921, indicate that the tendency in exports of motion picture films and other specialties is now upward.

Exports of exposed film in December amounted to $479,458 as compared with $468,408 in October and $459,727 in November. Exports of unexposed films, however, have fallen off materially, being only $52,923 in December as compared with $106,764 in November and $92,871 in October.

Burdick Goes Abroad

B. W. Burdick, of Albany, N. Y., president of the O. H. Stacy Amusement Company, sailed this week on an extended trip abroad. Just before Mr. Burdick left Albany for New York, he was presented by the employees of the company with a diamond Masonic ring. He will return in May.

Pearl White, Serial Star, Signs a New Agreement with Pathe

Pearl White has signed a contract with Pathe to star in another serial, production of which is to start July 15.

Following the signing of her new Pathe contract, Miss White sailed for France on the Aquitania last Tuesday to fill a revue engagement in Paris. During her three years' absence from serial work she has spent much of her time abroad. It is well known to the theatrical world of two continents that she has become one of the most popular stage favorites in the French Capital.

Several times within the last six months newspaper cables stated that capital was ready to induce her to establish herself permanently in Paris at a theatre built for her and bearing her name. It will therefore cause surprise in many quarters that she is to return to the hazardous work of a serial heroine, especially as reports agree that no actress of any nationality has ever enjoyed greater financial rewards than she has gained on the Paris stage.

Receiver Denied

The efforts of Charles O. Baumann and Anna Baumann, president and vice-president respectively of the Willat Studios and Laboratories, Inc., of 1476 Broadway and Fort Lee, N. J., to have the corporation dissolved and a receiver appointed met with a set-back at the hands of Justice Geigerich of the New York Supreme Court the past week.

Justice Giegerich in his decision finds that the Willat corporation is solvent, the application for the dissolution of the corporation and appointment of a receiver must be denied, but the court entertains as a substitute a hearing before a referee.

Crowds Fight to Get in at Opening of New Fitzpatrick and McElroy Theatre

CROWDS thronged to the opening of the new Fitzpatrick and McElroy house—the Liberty Theatre—in Benton Harbor, Michigan, Saturday, February 4. But they couldn't all get in on the opening night, and many came again to bring their friends, so that on Sunday the crowds were so great the management was forced to open the doors half an hour earlier than announced to keep them from being broken down.

The Liberty Theatre—No. 30 of the F. & M. chain—seats 1,600, and was erected at a cost of $200,000. The keynote of the house is luxury, beauty, coziness, comfort and artisticness. After the opening Messrs. Fitzpatrick and McElroy were the hosts at a banquet at the Whitcomb Hotel at which one hundred covers were laid.

BE SURE TO SEE
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Associated Motion Picture Advertisers to Give "Naked Truth Dinner" March 25

THE Associated Motion Picture Advertisers are announcing the second edition of their Naked Truth Follies, the first of which was held at the Biltmore Hotel last year and established a new high water mark for original novelty entertainment in film circles. Like its predecessor the present volume will be bound with all the formalities of an evening occasion and the gilt trimmings of the Biltmore hostelry.

The date has been set for March 25 and A. M. Botsford assisted by "Doc" Tom Wiley and the remainder of the entertainment committee are preparing the edition for going to press.

Members of the Green Room Club have again volunteered their aid in the preparation of sections of the edition; but with this exception all the material will be supplied and run by A. M. P. A. members.

More than 400 executives, producers, stars and advertising members of the motion picture industry attended the dinner last year which marked one of the most representative gatherings ever assembled under the same roof. As was the case last year, this year's edition will be strictly stag. To provide for the large number of requests that have been made for reservations, accomodations are being made for guests in a limited number.

Tentative outlines for the skits reveal an abundance of entertainment that will vary from single acts to sketches and running the gauntlet of burlesque on well known figures in the industry and out of it to semi-serious pot pourris.

Final plans for the program will be arranged at a joint meeting of the entertainment committee and board of directors of the A. M. P. A. to be held the latter part of this week.

Melodrama As Pure Entertainment Stands Highest of All, Says Whitman Bennett

Whitman Bennett, producer of "Lady Fair," second of the Rex Beach pictures for United Artists Corporation, in presenting this new screen romance said:

"It is my belief that melodrama if made clean enough to appeal to the educated, and elemental enough to appeal to the ordinary person, furnishes the most acceptable of all forms of picture amusement as melodrama is decidedly stimulating. After all, what we want in the theatre is entertainment and melodrama seeks only to be entertaining without any pretext at unfolding great truths or theories, or expounding hypothetical sex or domestic problems. The melodrama does not draw people into the theatre under a pretext of amusement, and then asks them to burden their minds with riddles of the why and the wherefore of some question of morals or politics.

"The melodrama comes right out into the open and says frankly, 'Here I am ready to take your minds off your worries and amuse you.' That's the reason I believe in melodrama, and am bending every effort to make it so high-class in character that its appeal will be strengthened and broadened in scope.

"There is another thing about melodrama, and that is its informative value. By paying close attention to the subject one can glean much information about a wealth of matters without the information being forced on one. For instance in 'Fair Lady' much can be learned about the customs of Sicilians, about foreign and domestic architecture, about the quaint city of New Orleans, and a sprinkling of political history. But all these things are secondary to the story and its purpose. 'Fair Lady,' primarily, is meant for entertainment."

Nebraska Anti-Deposit Law Fight Will Probably Be Begun in March

THE attorney-general of Nebraska and county attorney for Douglas county, including Omaha, have filed in Federal Court an answer to the Goldwyn Distributing Corporation's suit attacking the validity of the Nebraska anti-deposit law, passed by the last legislature. The filing of the answer means that the suit probably will come to trial before three Federal judges some time in March.

The answer is a blanket denial of the charges brought in the Goldwyn petition. It denies that the Nebraska anti-deposit law attempts to regulate interstate traffic; that it impairs the obligation of existing contracts; that the State of Nebraska is without authority to create constructive trusts or to regulate trust property and prescribe remedies respecting same; denies that the law appropriates property or violates the constitutional rights of the plaintiff; asks for a hearing before three Federal judges and the denial of the interlocutory injunction asked and the vacation of the temporary restraining order now in effect.

The answer is signed by Clarence A. Davis, attorney-general for the State, and Abell V. Shotwell, county attorney.

Motion picture distribution men in Omaha say that the tone of the answering gun indicates there is to be a fight to the death over the Nebraska anti-deposit law. There is evidence, they say, of the organized exhibitors taking a direct interest in the legal battle.

Appoints Three New District Managers

Due to two promotions and the creation of a new division, Universal has made several new appointments of district managers in its exchange system.

The new territory is called the Mountain Territory and includes Butte, Salt Lake City, Spokane and Denver, and was previously included in the Pacific Coast Division.

The Pacific Coast Division now consists of San Francisco, Los Angeles, Portland and Seattle. This division remains under the charge of Edward Armstrong, division manager, who makes his headquarters in San Francisco. The manager of the new Mountain Division is announced as H. M. Herbel.

N. W. Gettelson, formerly manager of the Minneapolis exchange, continues as district manager of the department known as the Central Western Division. In this division are the exchanges situated at Minneapolis, Des Moines, Omaha and Sioux Falls.

Herman Stern remains as manager of the Central Division including the exchanges of Chicago, Kansas City, St. Louis, Milwaukee, and Oklahoma City.

Asks Legislation Curbing Piracy

H. Minot Pitman, chairman of the Film Theft Committee, and Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry, left Thursday, February 16, for Albany, N. Y., to arrange for the introduction of a legislative measure, backed by the industry, to curb film piracy in New York State.

In Albany they will confer with committees representing exhibitors and film exchange managers and with legislative leaders in an effort to secure strong support for a proposed amendment to section 1308 of the Penal Law which would impose drastic punishment for the conviction of anyone purchasing or receiving or having in his possession stolen film or advertising film accessories.

Operation of Michigan Theatres on Sundays Does Not Justify Criminal Process, Advises M. P. T. O. A. Lawyer

THE operation of a theatre in Michigan on Sunday does not justify criminal process," is the opinion of Hubert E. Hartman, a prominent attorney and formerly counsel for the Ford Motor Company as expressed to H. M. Richey, manager of the M.P.T.O. of Michigan, who asked him to consider the matter.

The so-called Sunday Observance Statute is Section 7764, Volume 2, Compiled Laws of 1915, which is as follows:

"No person shall keep open his shop, warehouse or workhouse, or shall do any manner of labor, business, or work, or be present at any dancing, or at any public diversion, show or entertainment, or take part in any sport, game or play on the first day of the week. The foregoing provisions shall not apply to works of necessity and charity, nor to the making of mutual promises of marriage, nor to the solemnization of marriages. And every person so offending shall be punished by fine not exceeding ten dollars for each offence."

This section of the statute, Mr. Hartman finds, does not confer authority for the issuance of a criminal warrant and no amendment of the statute affecting this construction has been enacted by the Legislature.

Verkes-Smith Case

"The Supreme Court of Michigan has consistently so interpreted the statute. Probably the leading case is that of Verkes vs. Smith, decided July 15, 1909, and found in 157 Michigan, Page 557. That was a case brought by the prosecuting attorney of Wayne County to compel the police commissioner of Detroit to enforce the law against the playing of baseball on Sunday. An order denying the writ was reviewed by the Supreme Court and affirmed. The court, in rendering this decision said:

"'The action sought to be enforced by this proceeding is primarily the prevention of a game of baseball, advertised for August 30 last, and of games that are said to have been contemplated on Sundays of later dates. We suppose that relator expects such games to be prevented by arrest of those engaged in them. The law has prescribed another method for preventing infractions of this law, viz., a penalty to be collected through judicial proceedings; and a summary arrest, even after a violation of the law, is not contemplated, and is not authorized by law, as a means of preventing the violation of this statute.'

Court Acts Must Be Violent

"The Supreme Court in this case further held that the playing of baseball on Sunday was not necessarily a breach of the peace, justifying arrest and indictment, and that before a summary arrest can be made, not only must overt acts be committed in the presence of an officer, but they must be violent and dangerous acts of some sort; that there must be—first, a condition of things justifying a command to disperse by the proper officer designated by law. Second, disobedience of the command."

After quoting other cases on record in substantiation of his opinion, Mr. Hartman concludes:

"It will be noted that I have not discussed the question as to the violation of an ordinance specific and broad enough to constitute a criminal offense, nor power of a municipality through withdrawal of license privileges, to prohibit the operation of theatres on Sunday, but insofar as the Michigan statutes are concerned, and their interpretation by the Supreme Court, it seems clear that the operation of a theatre on Sunday does not justify criminal process."

N. A. M. P. I. in Brave Fight Against Brazen Attempts to Throttle Screen

THE National Association of the Motion Picture Industry has pressed into service its strongest anti-censorship champions to combat the attacks of the professional reformers who seek to muzzle the screen in several states.

David Wark Griffith next week will appear before the Kentucky Legislature in opposition to the censorship measure pending there.

Thomas Dixon spoke Monday before the Virginia legislators and will doubtless join the fighting line elsewhere. Other speakers of note and able organizers are in readiness for the final struggle in Mississippi, South Carolina and other danger spots.

Gabriel L. Hess, chairman of the Censorship Committee of the National Association, who is directing the campaign, is greatly encouraged by the result of preliminary skirmishes in several of the trouble centers, though the fights are far from won. In each center he and his fellow members are co-operating with local committees representing exhibitors and the exchanges.

The censorship measure now pending in Kentucky is known as Senate Bill No. 176. It was introduced by Senator Brock and provides for a film censorship board under the supervision of the Department of Education—the board to be composed of three members at a salary of $3,000 each.

Under the direction of Chairman Hess, Jack S. Connolly, Washington representative of the National Association, is now in Mississippi co-operating with E. V. Richards, vice-president and general manager of the Saenger Amusement Company, and Y. F. Freeman, of the Southern Enterprises, Inc., in establishing a strong front to combat the efforts of the reformers to force through a censorship bill. This measure has been reported favorably by the Senate Committee on Education. The legislation was urged by Governor Russell of Mississippi.

In Massachusetts the Censorship Committee of the National Association, through its representative, ex-Judge J. Albert Bradeen, is co-operating with the Allied Theatres of that state and has a stiff fight on its hands to prevent the passage of a bill which seeks to bar the use of the screen in the forthcoming censorship referendum campaign. At a hearing on this bill before the Committee on Election Laws of the Massachusetts Legislature, on February 19, Judge Bradeen entered a vigorous protest against the passage of the bill and charged that the measure was a covert attempt to forestall any campaign of education on the screen by the moving picture theatres to tell their side of the story to the public in connection with the censorship referendum.

With Judge Bradeen, in opposition to the measure, were Sybil Holmes, an attorney, and Mrs. Albert T. Leatherbee of the Women's Municipal League. The "muzzling" measure is known as House Bill No. 467 and provides that "no person shall publish or cause to be published, for pay, in a newspaper or other periodical, or show or cause to be shown by a cinematograph or otherwise in any theatre or other public place, whether for pay or not, any matter designed or tending to aid, injure or defeat any candidate for public office or any question submitted to the voters, unless the name of the chairman or secretary or the names of two officers of the political or other organization inserting the same, or the name of some voter who is responsible therefor, with his residence and the street and number thereof, if any, appear therein in the nature of a signature."

Is This a Record?

Of the 9,201 children enrolled in the public schools of South Bend, Ind., 7,547 of them attended picture theatres in one week.

This was disclosed recently through an investigation by the state as to the extent of the patronage of theatres by school children.

The maximum amount spent by one pupil for moving pictures in one week was $3.75.

Stale Musical Pieces to Be Avoided in Compiling New Synchronized Scores

By MARY KELLY

HARDLY less important today is the need for new music in picture theatres, than new subjects. This is an opinion which has been frequently expressed and which is the immediate cause for a reform which has been planned by the Synchronized Scenario Music Company. Several changes have already been made in the organization and policy of this company since the new offices at 350 Madison avenue, New York City, were opened a few weeks ago.

"The public is as tired of certain musical compositions as it is of certain plots which have ben used over and over again," said Walter Engles, president of the company, who was outlining a few of the new plans. "Many of these well-known selections are classics and are often both beautiful and appropriate, but because of the frequency of their use always in the same situations, they add an effect of monotony that is sure to detract from the picture."

Much Abused Selections

Mr. Engels referred to the habit that has almost become a law in theatres shown for instance in the playing of Grieg's march, "Asa's Death," every time there is a funeral scene, or the much-abused Wagnerian song, "Erlkonig," to denote the coming of tragedy. These are numbers, so standardized that it would be inane to attempt a discussion of them as music, but the use of them so constantly in picture houses has become so tiresome that there is a danger of them creating an impression that the whole program is stale, when this may not be the case.

"The public is entitled to new music just as it is entitled to new films," Mr. Engels said. "There are thousands of descriptive pieces that have never been put into service by the movie orchestra, and we have now made a movement to get hold of these.

Access to Big Libraries

"We have recently made an arrangement with G. Schirmer, Inc., and with Carl Fischer for the unlimited use of the libraries of these two firms. This will mean access to several thousand compositions with each of these firms, whereas previously the Synchronized Company had the use of a collection of only about 250 in the case of the Schirmer library.

"It will be easier to keep our scores varied now because of the change in our publication policy. Instead of publishing twelve books, for twelve different instruments to accommodate the needs of the large orchestra, we are issuing only one book for piano and organ to go with each feature production. This entails so much less labor and expense that we can resort to hundreds of new selections without so much difficulty. Of course our greatest appeal will now be to the house with the small orchestra, or with just a piano or organ, but it is such theatres that are especially in need of strengthening their musical program."

Another important announcement which Mr. Engels made concerned the Synchronized Scenario Music Company's intention to keep up with other modern features, in addition to those produced by the biggest companies. Scores will be supplied for many of the big independent productions and ultimately for some of the high-class comedies.

Sue Over Title

The proposed launching of "What No Man Knows" by the Equity Pictures Corporation has resulted in a suit brought in the New York Supreme Court by Temple Scott and Emil Pascal, in which an injunction is sought.

Claim Authorship

They allege that they collaborated and wrote the book known as "What No Man Knows" and in July last sold the publication rights for a serial story to the Detective Story Magazine, that they had offered it to Robertson Cole, Universal, Famous Players and others, which negotiations for its sale are still pending, and that Equity has no authority from them to apply the title to their motion picture play.

Virginia Censorship Bill Tabled Indefinitely by Senate Committee

AT a hearing February 13 in Richmond before the Senate Committee on General Laws of the Virginia Legislature, voted to table the censorship bill indefinitely. The committee vote was 7 to 2.

Thomas Dixon, the author, appeared as spokesman for the N. A. M. P. I. He pointed out the absurdities of legalized censorship and the inadvisability of such legislation.

Other speakers were Windham Meridith, representing Virginia exhibitors; Mrs. Speed of the National Board of Review; Mrs. Channing Ward, a club woman of Richmond, and Mrs. J. E. Krise, chairman of the Motion Picture Committee of the Parent Teachers' Association and Mothers' Congress of Virginia. Both Mrs. Ward and Mrs. Krise vigorously opposed the pending measure.

The campaign against censorship in Virginia has been directed by Jake Wells and the Censorship Committee of the National Association. Jack S. Connolly, Washington representative of the National Association, has also aided materially in the campaign.

The professional reformers, headed by Dr. Wilbur F. Crafts, have been centering their censorship activities upon Virginia for several weeks. Canon William Sheafe Chase has been stumping the state, and on Saturday, Dr. Crafts and his group appeared before the Senate Committee on General Laws, urged the passage of the censorship bill, and issued a tirade against the motion picture industry. This was followed on Sunday by the appearance of Dr. Crafts in many of the Richmond churches in an endeavor to rouse sentiment for censorship.

The Virginia censorship measure provides for the creation of a Board and three censors and for license fees of 50 cents a reel for original film and 25 cents per reel for additional copies. The measure, if adopted, would become effective August 1, 1922.

Oooh! A Wicked Plot

THE *Reform Bulletin*, a weekly issued by the Rev. O. R. Miller, ("State superintendent of the New York Civic League"), and which specializes exclusively in presenting the twisted views of one of New York's chief professional reformers to the clergy of New York State, in its issue of February 3 goes a bit beyond even its own record for "dream stuff." An article headed "The Movie Censorship Law in Danger" says among other things:

"The state convention of the Motion Picture Theatre Owners of New York State will meet here at Albany February 14, 15 and 16. Evidently the chief object for the calling of this convention at this time and at this place is an effort to stampede the New York Legislature for the repeal of our state movie regulation law.

"At the hearing on Tuesday of that week at 2 p. m., which is the first day of their convention, they will present the biggest movie men in the United States to denounce and attack movie censorship and also to have some of their big high-priced lawyers, able men from New York City and elsewhere, to argue against our present law and urge its repeal. There is very serious danger that unless the good people of this state wake up quickly and send in a mighty protest against any such effort that the movie men will succeed in their wicked plot."

Wicked plot! A fight for human liberty is a wicked plot! This sounds like the boom of the Canon Chase, the Rev. Mr. Miller's boss.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE commend to your reading the case of Pathe Exchange, Inc., against George H. Cobb, Helen May Hosmer and Joseph Levenson, as constituting the Motion Picture Commission of the State of New York. The action is brought in the Appellate Division of the New York Supreme Court and is highly important because it proposes to test the right of the censors to interfere with news weeklies at all. It is the contention of Pathe, that to do so is a violation of the Constitution of the State of New York, Section 8, Article I. A victory for Pathe will mean that the censors cannot interfere with Moving Pictures that present news and actual events and one part of the irritating burden of censorship will be removed.

The censor law is so drawn that if any of the sections are found in violation of the constitution the other sections are not nullified. What would probably satisfy the censors themselves would be to eliminate all the sections except the one giving them salaries of $7,500 a year. We believe all should read the Pathe complaint carefully, and we are sure the legal luminaries will see justice in Pathe's contention.

The Wall Flower a Fine Blossom

RUPERT HUGHES the director differs from Rupert Hughes the novelist, or Rupert Hughes the title writer.

As a titler and a novelist he came under the classification of finished products. As a director he turns our eyes toward the horizon of hope. We don't know that "The Wall Flower" is the first picture he has directed, but we believe it is.

In the pictures he has written and titled he always influenced and in fact dominated them. In his own work we find a new type of direction, so rich in promise of great things that we have still farther confidence in the excellence of the association of the exceptional brain and heart with the screen's development.

When we saw the first part of "The Wall Flower" we felt that the comedy was too hurried, that it was a trifle overdone and that Colleen Moore was acting a lot. There seemed to be an absence of that repose and calm from which the gentle quality of the delightful Hughes humor sparkles out in contrast—or eases its way into our sympathies.

Then we began to forget the hurry because we encountered a story and a very human character drawing that finds its counterpart in so many lives. Next we met novelty in the simplicity with which this artist gained his effects and in the restraint that made his points so inevitable. All of a sudden we were lost in the story. We forgot we were there for the purpose of telling others what we saw. We began to follow the whimsical, pathetic little figure through her way of woe and we resented considerably the mean things that others were doing to her. Finally we despised the whole cast, barring the doctor and the rich young woman who were kind to our little heroine. The villains—we felt them to be nothing short of that—should be destroyed by something sudden, awful and complete. Only the satisfaction of her triumph or rather her joyous reward after her sacrifice made us willing that the death list be omitted.

What we saw in the completed show was a charming entertainment, a simple, delightful story that will live with us as a reality rather than as a bit of art. The little comments on life, kindly and understanding, are triumphs of applied philosophy, so deftly done that even the most wary will scarcely suspect the fact that they are being given something they cannot and should not forget.

Goldwyn and the industry has cause for rejoicing again in Rupert Hughes. We present our respects and compliments believing that as a director he has just begun.

ARTHUR JAMES.

5,000 Theatres and Many Producers and Stars to Celebrate First National Week

In celebration of the anniversary of exhibitor co-operation, five thousand theatres in every part of the United States and Canada will participate in First National Week, February 18 to 25, according to the latest returns available at the home office of Associated First National Pictures on the eve of the big eight-day event

Allied with these thousands of exhibitors in the celebration of this anniversary is The Independent Screen Artists' Guild, comprising most of the principal independent stars and producers of the United States. Their productions will be available for all these theatres during this week, following the resolution adopted by the Guild at its formation in Los Angeles last December, to dedicate this week in February to the widest possible exhibition of its creations in the independent theatres of the North American continent.

"What the condition of the exhibitor and independent producer would be today if there were not and never had been any such thing as First National is something worth thinking about," said Moe Mark, president of the Mark Strand Company, one of the original franchise holders and member of the Executive Committee of Associated First National. "But it is safe to say that hundreds of theatre owners would have been driven to the wall, and hundreds of others would have been practically serfs of distributing monopoly at the mercy of arbitrary and ruinous rental prices and playing any pictures they were able to get regardless of their quality or drawing power.

Monopoly Was Blocked

"The now independent producer would have been equally at the mercy of a distribution system that would insist upon machine-made product, its nature and contents dictated by overseers and ground out under the shadow of the time-clock. Quality would have been thrown to the winds. Producing genius and brains would have been yoked to a mill, and the public would have been fed the resulting cheap and worthless product as long as they would have stood it.

"Exhibitor and producer independence is today such a tremendous and inescapable fact that there may be a tendency to forget how gravely the producer's and exhibitor's freedom was actually imperiled in 1917.

"That was the year in which fifteen far-seeing exhibitors in self-defense rallied in response to the warning of First National and met the threat of producer-distributor tyranny with the announcement that they were prepared to encourage independent producers by guaranteeing them a profitable market for their product—asking in return only that the picture be the best that could be made, from the standpoint of box-office value.

Thought it Impossible

"The exhibitor body was interested, but incredulous. It was the answer to the gravest of their worries and difficulties, but could it ever be successfully put into practice? Other groups and organizations had come to them before with plans that promised to be a panacea for their ills—but nothing had ever come of them. Was this another Will-o'-the-Wisp, or was it to be the real dawn of a real era? The harassed exhibitor wanted to believe that deliverance was at hand, but the cynics and wise-acres shook their heads and said, 'We'll give them six months.'

"The fifteen exhibitors who had thrown down the gauntlet to the monopoly knew perfectly well the stupendous nature of the task ahead of them. It was no calm and sunny sea upon which they had embarked. But, in spite of the flood of propaganda let loose against them by the producer-distributor group, in spite of the initial difficulties of obtaining first-rate product in a field where the old-line companies were prepared to pay any price to keep a picture out of the hands of First National, the response of exhibitors and independent producers alike from the beginning was definite and enthusiatsic enough to make the ultimate success of First National only a question of time, patience and wisdom.

Made Them Free

"The history of First National naturally falls into two divisions—that of the First National Exhibitors' Circuit, Inc., and that of Associated First National Pictures, Inc. How rapidly and soundly the First National took root in the minds of motion picture exhibitors may be seen from the fact that at the end of two years First National was distributing the output of such signal favorites as Charles Chaplin, Norma and Constance Talmadge, Mary Pickford and Anita Stewart, in addition to a number of single productions of producers who were quick to grasp the opportunities offered them by the new situation created by First National. Before another year had passed the productions of Charles Ray, Marshall Neilan, Katherine MacDonald and D. W. Griffith had been added to the list.

From that time the activities and interests of the circuit increased and multiplied until the original franchise holders found themselves confronted with the natural embarrassments of success—a volume of business that had so completely outgrown the original limits of the concern that reorganization upon larger lines became a necessity.

Wanted Franchise Extended

"The franchise idea had demonstrated its validity, when applied to a score of exhibitors The feeling had been growing for some time that the franchise could and should be extended to a point where at least one exhibitor in every city, town and hamlet and exhibiting zone could become a franchise holder if he desired. Months were spent in working out a sound and consistent plant for building a huge national co-operative organization, with every exhibitor participating as a franchise holder like every other one.

"The final realization came at the franchise holders' meeting held in Atlantic City in January, 1920. Exhibitor distribution became a full-grown reality. A franchise plan which gave membership in the new organization to every exhibitor who bought a franchise was presented and adopted and Associated First National Pictures was the result.

"The best proof that the twenty-six original franchise holders had read exhibitor opinion correctly and struck the popular note is to be found in the fact that within eighteen months more than thirty-five hundred franchises had been sold.

"The final answer to those who had constituted themselves a wrecking crew for the purpose of destroying First National, if such a thing was possible, was given at Chicago in October, 1921

"It will never be possible to estimate in dollars and cents the value of the Chicago Get Together to the organization and every franchise holder in it. It gave us the system of local advisory boards, the creation which it is believed will double the efficiency of the organization. It has brought into being policies which are concrete expressions of the recommendations made by the delegates of the meeting. But its greatest value lies in the loyalty, faith and understanding it has engendered among the franchise holders, and the realization which came to every delegate at the meeting that First National was really a co-operative organization in every sense of the word, and not a foreign corporation designed to exploit the exhibitors or manufacturers for its own purpose and ends.

Confident of Success

"We, as an organization, have had our problems to solve and our difficulties to overcome. We expect to have them in the future as we have in the past. And we are equally confident that we shall solve them as successfully in the future as we have in the past, because First National is built on the right basis, and its members are imbued with the proper spirit toward one another and toward the organization.

"First National Week, 1922, is more than a booking drive. It is more than a sales scheme. It is exhibitor recognition of the fact that independence has been possible and profitable in the motion picture industry for the producer and for the exhibitor who wants to be independent. It is a tribute to the success of the 'fair play and a square deal for all' policy upon which First National is and always has been founded. It is a celebration by the independent exhibitors and producers of America of the victory they have won, through co-operation, for the freedom of their screens and the freedom of their studios."

Joe Farnham Is a Very Busy Man

Indications of a marked increase in motion picture producing and a rapid return to normal conditions of manufacture in the industry are evidenced in reports of activities that come from the offices of Joseph W. Farnham, expert in picture construction, scenarioist, editor and writer of titles.

During the past few weeks, Mr. Farnham and his staff have completed the editing and titling of "Oh Mabel, Behave" starring Owen Moore and Mabel Normand for the Aywon Film Corporation; "Squire Phin" starring Maclyn Arbuckle for the San Antonio Pictures Corporation, "The Madness of Love," a Wray Physioc production for release through Wid Gunning; "Uriel Acosta" for Sigmund Lubin; "Mountain Laurel" the first of a series of five reel satirical productions, and "The Soul of Man," a super-feature production to be released through the Producers' Security Corporation.

New contracts entered into by Mr. Farnham provide for the application of his services to edit and write titles for "The Blonde Vampire" for H. H. Brunner of the Biograph Co.; a special production of George Eliot's greatest writing, "Silas Marner," and a series of 26 comedy releases for the Buckeye Photoplays Company, of Youngstown, Ohio, for release through the Forward Film Distributors, Inc.

GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E. SMITH PRESIDENT

American Releasing Names Its First Six Pictures; "Cardigan" Opens Series

Messmore Kendall's production of Robert W. Chambers' Revolutionary romantic drama, "Cardigan," is the opening attraction offered by American Releasing Corporation, the new international distributing company organized by Walter E. Greene and F. B. Warren.

The picture was directed by John W. Noble and edited by Mr. Chambers, Mr. Kendall and their editorial associates. It will have its world premiere the week of February 19 (Washington's Birthday week) at the Capitol Theatre, New York, with simultaneous engagements in first run theatres in twenty of the largest cities east of Denver.

"Cardigan" is the story of the outbreak of the American Revolution, and its big historic moments embrace the battle of Concord, the march on Lexington, the thrilling ride of Paul Revere and the bitter struggle between the Loyalists and patriots in New England. The all-star cast includes Betty Carpenter and Willaim (Buster) Collier, Jr.

American Releasing also reveals its next five subjects. "Martin Johnson's Jungle Adventures," presented by Exceptional Pictures, which had its American premiere at the New York Capitol Theatre recently, is the second release. It has been given pre-releases within the last fortnight by Jones, Linnick & Schafer in Chicago and Eugene Roth at his California Theatre, San Francisco.

Chester Bennett's Klondike melodrama, "Belle of Alaska," starring Jane Novak, is the third production. James Oliver Curwood's "Jan of the Big Snows," is the fourth. It was directed by Charles M. Seay and stars Louise Prussing. Marion Fair fax's "The Truth," personally directed by Miss Fairfax, has been held back off the market since November to be one of the early-released productions.

A new star and a new producing organization offering lighter romantic comedy-drama comes into the field through Frank Tuttle and Fred Waller, Jr., who present Glenn Hunter in "The Cradle Buster," Hunter is known as the boy in Tarkington's "Clarence." He is now leading man in Billie Burke's stage play, "The Intimate Strangers." In "The Cradle Buster" he is supported by Marguerite Courtet.

Sixth among the releases comes the first of the Pyram productions, Ray Smallwood's "My Old Kentucky Home," with an all-star cast comprising Sigrid Holmquist, Monte Blue, Lucy Fox and others.

William P. S. Earle Pictures Inc., also bring forth another director of note producing with his own personal organization The first of his series is "Destiny's Isle," made in Florida and the Bahamas with an all-star cast including Virginia Lee, Florence Billings, Ward Crane, Geo. Fawcett, Arthur Housman a William B. Davidson. The Earle productions are made exclusively under the direction of Mr. Earle and the business management of J. Stuart Blackston, Jr., son of one of the founders of the Vitagraph organization.

American Releasing Corporation now makes definite announcement of one production to be released each week from February 19 to July 9. Fourteen of these twenty releases are completed and in the distributing company's vaults in New York.

The company will release in its first calendar year an absolute minimum of twenty major grade productions and between twenty and thirty additional moderate-priced productions of well known directors.

"Four Horsemen" Back on Broadway

"The Four Horsemen of the Apocalypse" will return to Broadway February 5, when this Rex Ingram screen production of Vincente Blasco Ibanez's novel, presented by Metro Pictures' Corporation, will open at the Capitol Theatre.

This will find two Rex Ingram pictures playing on Broadway at once. The young director's subsequent photoplay, "Turn to the Right," began what promises to be an all-season run at the Lyric Theatre, January 23. It is a picturization of John Golden's great stage hit of a few seasons ago, a play written by Winchell Smith and John E. Hazzard. On the screen it is presented by John Golden and Marcus Loew. Metro produced it.

The return of "The Four Horsemen" is in response to a popular demand

Hodkinson Film Pleases Crowd

Following the engagement of "Jane Eyre," Hugo Ballin's production for Hodkinson, at the Sheridan in New York, which resulted in one of the biggest week's receipts in the history of the house, Edwin T. Emery, managing director of the Sheridan, declared that the production was a wonderful success both from an artistic and financial standpoint.

A wire this week from W. S. Barbee, managing director of Barbee's Loop Theatre in Chicago, said: "In my campaign of rehabilitating my theatre I have found Hugo Ballin's fine production a great business getter."

Basil King Film Nears Completion

"The Dust Flower," Goldwyn's picturization of Basil King's new novel of that title, and his first picture since "Earthbound," is in the final stages of preparation at Culver City. It was published serially in Good Housekeeping Magazine and will be brought out in book form by Harper Bros. next autumn.

Rowland V. Lee directed. Miss Chadwick and James Rennie have the leading roles, but the cast is an all-star one, including Claude Gillingwater, Mona Kingsley, Edward Peil and George Periolat.

Mrs. L. T. Bradley Joins Paramount

Mrs. L. Trimble Bradley has joined the staff of Chief Supervisor Frank E. Woods at the Lasky studio. Mrs. Bradley, author of such successful stage plays as "The Wonderful Thing" and "Mr. Mid's Mystery" and co-author "The Moon on the Index," is perhaps best known as the only woman stage director who follows that profession as an all year-round employment. She has been for four years stage director of such George Broadhurst productions as "The Crimson Alibi" and "The Storm."

"Sink or Swim" Chosen as Title

"Sink or Swim" has been definitely chosen as the title for the forthcoming Selznick picture, starring Owen Moore, which has been widely heralded as the biggest production which the Selznick Company has ever made. This announcement was made by Vice President Myron Selznick, in charge of production. Henry Lehrman wrote and directed the picture.

Eve of First National Week Finds Array of High Grade Films Ready for Exhibitors

According to an announcement from the office of Associated First National Pictures, Inc., which accompanied a resume of recent extraordinarily successful runs of First National attractions, the first six weeks of the new year have seen more shattering of box office and attendance records than any similar period within the last two years.

This sudden revival of prosperity in the motion picture industry the company attributes to the general excellence of the recent productions it has released. The eve of First National Week, February 18 to 25, finds an exceptional array of high grade entertainment available for the exhibitors, it is said, and there has been a spiritual demand for the productions.

Reports from its exchanges indicate, it is stated, that First National Week, celebratng the second anniversary of the formation of Associated First National Pictures, Inc., will exceed the most optimistic expectations. More than 5,000 theatres have booked First National attractions solid for the week, and the avalanche of bookings being received in the eleventh hour are expected to add considerably more to this number.

"Man from Home" Finished Abroad

The concluding scenes of "The Man From Home," George Fitzmaurice's second European-made picture for Paramount, have been completed in the London studio.

The all-star cast includes James Kirkwood, Anna Q. Nilsson, Dorothy Cumming, Norman Kerry, Jose Ruben and John Miltern. The cast also includes three well known British players — Ells Dagnall, Geoffrey Kerr and little Annette Benson.

Makes Picture at Great Altitude

Making pictures at 7,500 feet above sea-level and thirty degrees below zero, in five feet of snow was the recent experience of the Penrhyn Stanlaws Company at Truckee, California, where they are making the Paramount production of "Over the Border," with Betty Compson and Tom Moore.

Exhibitors Help to Pick Winners

Every exhibitor in the country is being requested to assist in picking the winner of the New Faces Opportunity being conducted by Goldwyn and Photoplay Magazine. The successful exhibitor will be awarded a prize of $500.

Exhibitors are asked to invite the girls in their audiences, who believe that they have charm and personality to leave their names and photographs at the box office of the theatre that they may be entered in the New Faces Contest.

Playgoers Film for February 26

With the release on February 26 of Jack McGowan's "Hills of Missing Men," Playgoers Pictures say they have a worthy success to the previous McGowan Westerns, "Reckless Chances," "The Ruse of the Rattler" and "Discontented Wives." "Hills of Missing Men" is declared to be the most lavishly produced of the series. The cast besides McGowan, includes Jean Perry, Florence Gilbert, Andrew Waldron, Helen Holmes, James Wang and Charles Brindley.

"Peacock Alley" Breaking Records

Since "Peacock Alley" was first shown at the opening of B. F. Moss's new Cameo Theatre in New York, where it played to three weeks of S.R.O. business, it has broken all Mae Murray records for business in every city in which it has been seen, Metro says. It is the first of a series of Tiffany productions, presented by Robert Z. Leonard and released by Metro.

Tells 'Em Metro Man's in Town

As a means of telling Sioux Falls, S. D., that the representative of Metro Pictures Corporation was in that city for several days, D. J. Blumberg, Jr., of the Minneapolis exchange, placed in the lobby of the Cataract Hotel of that city a special stand for the display of scene stills from several of the most distinctive Metro photoplays, and of players' portraits.

New Wichita House

First National attractions will have another home in Wichita, Kans., in April with the opening of the new Miller Theatre there, being constructed by L. M. Miller, who owns a string of theatres in the state, including the Palace and Regent in Wichita. Stanley N. Chambers, managing director of the two houses, will also have supervision of the new one. The Miller will have a seating capacity of 2,000. It will cost in the neighborhood of $700,000, and promises to be one of the finest houses in the middle west.

Goldwyn Has Ten New Stories to Be Filmed in Near Future

Goldwyn Pictures Corporation, with the recent purchase of three scenarios by Carey Wilson has ten stories for early translation to the screen. Nearly all of them are stories written directly for motion pictures.

Rupert Hughes is represented in this list by "The Bitterness of Sweets." Gouverneur Morris has also written a new story expressly for motion pictures. It is called at present, "Always Warm and Green." A new author to come under the Goldwyn banner is Pete B. Kyne whose story, "Brothers Under the Skin," is being prepared by the scenario department for filming.

Carey Wilson is another new Goldwyn author. Goldwyn has bought three scenarios from him. One of these is a South Sea story, "Captain Blackbird." Another is "Women Love Diamonds," and the third story is called "This Way Out." Charles Kenyon, author of two Goldwyn successes, has sold a new original story to Goldwyn. It is called "Fame" and deals with the life of a grand opera prima donna.

The screen version of Hall Caine's great novel, "The Christian," prepared by Charles Kenyon and approved by the author, is now in readiness for filming. A new western drama by Katharine Newlin Burt called "Summons" has been purchased. It is an original screen story. The screen rights to a new Kathleen Norris story, known for the time being as "Sis," have also been obtained by this producing corporation.

Pathe to Release Other Films

Pathe Exchange, Inc. announces a strong array of subjects for release the week of February 26, with the outstanding feature the new Pathe Playlet, "At Bay," starring Florence Reed. In its present form, "At Bay" has been re-edited into three reels from a Pathe feature success of several years ago.

"The Flaming Arrow" is the ninth episode of the new Pathe serial, "White Eagle," starring Ruth Roland.

"Here Come the Girls" is the current re-issued one-reel comedy starring Harold Lloyd.

"At Bay" and Week of Feb. 26

"Down and Out" is the title of the latest Hal Roach comedy featuring "Snub" Pollard. "The Cat and the Swordfish" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

Pathe Review No. 14 presents a number of interesting and entertaining subjects of a widely diversified nature. Pathe News Nos. 18 and 19 present the current events of importance of the world photographed by the staff of Pathe cameramen. Topics of the Day No. 9 throw the latest bits of wit and humor of the world on the screen.

Katherine MacDonald Completes First National's "Heart Dealer"

Katherine MacDonald's latest picture, just completed for First National release, has been titled "The Heart Dealer." It is a modern comedy by Charles A. Logue. Miss MacDonald is supported by Nigel Barrie, Ethel Key, Charles Borrard, Charles Clary and Mona Kingsley. Mr. Barrio played in "The Notorious Miss Lisle" with Miss MacDonald and also in "The Turning Point," two First Nationals.

Miss MacDonald has the role an authoress who has no difficulty making her characters "behave" in printer's ink but has more than her share of trouble with her fiancee who is pursued by the wife of her publisher. The authoress eventually proves that she is master of her own life as well as of her fictional creations.

Chet Withey directed "The Heart Dealer." This is the fifth picture Miss MacDonald has completed under her new First National contract. Her next production will be "Conquer the Woman," written by Violet Clark.

Vitagraph Acquires Rights to French Film, "Gypsy Passion"

Albert E. Smith, president of Vitagraph, has announced the acquisition by that company of "Gypsy Passion" for the United States and Canada. Mr. Smith announces that this unusual French production, an adaptation of Jean Richepin's famous gypsy story, "Miarka, the Child of the Bear," will be released during March.

The general release will be preceded by a Broadway showing which will take place this month. The picture has already been shown in France and England, where, it was said, it was acclaimed as one of the greatest film productions of the year.

Foch Film Shown in French Capital

The Pathe News' film record of the enthusiastic receptions which welcomed Marshal Foch during his tour of the principal cities of the United States and was presented to him on his departure for his own country, has had a first showing in Paris under distinguished auspices. The leading Paris newspapers made advance announcements of the event, and reported it at length. The showing was conducted by Post No. 1, of the American Legion.

Baird Picture Due March 12

March 12 is the release date of "Don't Doubt Your Wife," first of a series of Leah Baird productions on domestic life which will be released by Associated Exhibitors during 1922.

Leah Baird is assisted by Edward Peil, Emory Johnson, Katherine Lewis and Mathilda Brundage. The director is James W. Horne. Arthur S. Beck supervised.

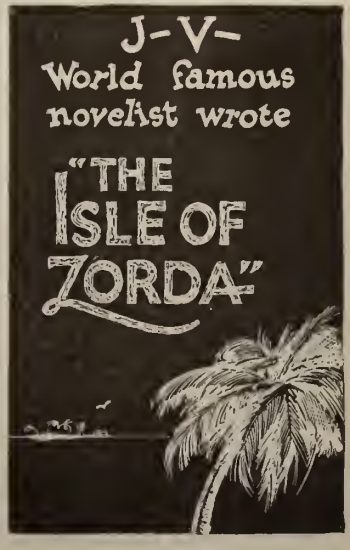
Names Three Fox Films Among Best

Three Fox super-productions are included in the list of best ten pictures of the year selected by the dramatic editor of the Manitoba Free Press and printed in that paper February 4.

The three pictures are "Over the Hill," "Queen of Sheba," and "A Connecticut Yankee in King Arthur's Court."

"'Tis the Bull" for Educational

"'Tis the Bull" is the Christie Comedy now being completed for Educational release with Bobby Vernon in the featured role. Vernon was assisted in making the bullfighting scenes by Harry Burns, one of the best professional animal men in motion picture work.



SYDNEY S. COHEN SAID AT ALBANY:

"There ought to be an

EXHIBITOR WEEK"

In so saying the national president of the Motion Picture Theatre Owners of America made a **real suggestion** and one which we were about to announce.

We'll do it now—

EXHIBITOR PROSPERITY WEEK

APRIL 16--23

The issue of Moving Picture World which will be devoted especially to this splendid, needed and timely movement will be out March 25, under date of April 1.

Nothing but money making pictures will be advertised in that number.

MOVING PICTURE World

The oldest and the newest trade paper in the field

Keeping in Personal Touch

By FRITZ TIDDEN

ON Sunday evening, February 12, a group of people, among whom we had the extreme pleasure of being present, were guests of Burton Holmes at his typical travelogue, "Venice and the Italian Lakes," which proved as interesting as usual, which is saying much more than it casually sounds. Following the lecture the party was invited to Mr. Holmes' home, where a supper was served.

Where the renowned traveller lives while in New York is situated on the fourteenth and top floor of an apartment building on the corner of Central Park West and Sixty-seventh street. The building was erected on the co-operative plan and Mr. Holmes had a duplex apartment built to his own plans, and to conform with his marvelous collection of Orientalia.

The apartment is a treasure house of Oriental trophies, which baffle description except from an expert in things Oriental, to which we lay no claim. But "we know what we like" when it comes to art objects and we could spend a two weeks' tour of admiration through Mr. Holmes' studio rooms. And, of course, the collection which the famous traveller has made to decorate his home is not merely a mass of things that are just odd, valuable or hit-or-miss. Each object has been selected for its special place in the rooms and for its special application to the general scheme of decoration. That the collection is enormously valuable, however, is gainsaid. It is one of the most exquisitely decorated homes in which persons have been careless enough to invite us.

Incidentally, Mr. Holmes left this week for a cross-country lecture tour, and when he arrives on the coast he will sail for China and Japan, to be gone three years at least, gathering material for a series of Oriental travelogues and perhaps additions to his large collection of art objects for his home.

Louis Francis Brown, personal representative for Mr. Holmes, was a member of the party on Sunday evening. And we can understand why the globe trotter has had him as manager for the past twenty-six years. He is the kind of man anyone would like to have around for twenty-six years.

* * *

Si Spitzer, for a long time assistant advertising director for Goldwyn, has resigned that position to become advertising director for the Weber & Heilbroner chain of stores. His successor at Goldwyn has been selected, but he will not be introduced officially until he goes to work, if any.

* * *

The movie heroine endures enough at the hands of sub-titlers to put most girls in the hospital. In a recent Elaine Hammerstein picture she "dropped her eyes," her "cheeks burned," she was "choked with emotion," her "heart stopped beating"—and still she lived.

* * *

A new invention has been designed to eliminate the ultra-violet and infra-red rays from moving pictures as they are projected on the screen. It is called the "Vitrex" glass and is attached to projection machines to filter the light. The inventor, Maurice B. Bloom, gave a private demonstration at the Capitol Theatre recently, which was so satisfactory that the projection machines in that house will be permanently equipped with the new glass.

* * *

"Mither, may I have a bit o' silver ta go ta the motion pictures?"

"Na, na, Jamie, lad. Ye are gettin' ta be a regular gadabout and I'm not likin' it. Why, Jamie, 'twas only last year ye went ta the motion pictures."

—American Legion Weekly.

* * *

No matter how dense the crowd there is always a clear space between the star and the camera.

* * *

William Fox and his family have gone to Florida for a short stay.

* * *

L. D. Netter, formerly located in the Educational Seattle branch, has been transferred to New York.

* * *

Julius Stern has returned to California.

Coming! The Old-Timers Dinner!

HOW long have you been in, on, or of, the moving picture business? Has it been ten years? If it has, you are an old-timer, a young old-timer, and you are eligible to attend the

OLD TIMERS' DINNER

which will be held in the month of March and in a place, at a time, and price decided by the committee. Joseph Miles has consented to act as chairman of the credentials committee. The sentiment has been sounded and it's for the dinner and all that it will mean to those who are eligible to attend.

The committee will pass on your claims promptly. If you have put in ten years in this, the greatest of all businesses, finest of all human endeavors, send word to the undersigned in care of Moving Picture World, 516 Fifth Avenue, and send word today. You will want to be a part of it.

This notice has been run several times. A great many replies have been received. To those who hav already signified their intention of taking part in the Old Timers' Dinner, or will do so now, this opportunity is taken to notify them that in the near future they will be given full particulars by mail.

Too many men have attempted to notify us by telephone. The only communications receiving attention are written ones. To facilitate matters a blank to be filled out and mailed follows:

I take this opportunity of signifying my intention of attending The Old Timers' Dinner.

Name .....

Address .....

Ten years ago (or before) I was.....

.....

.....

Don't hesitate. Why wait until the last moment? Send in the filled out blanks today. You will want to be among those who will make the Old Timers' Dinner a memorable occasion. FRITZ TIDDEN.

"The Sleep Walker" must be the chap who crawls in front of those who are seated in a movie theatre.

* * *

William C. DeMille has arrived in New York for the purpose of conferring with Clara Beranger on the continuity of his next picture, "Nice People."

* * *

A few days ago, Senor Alejandro Borea, Spanish Consul General, his wife and daughter visited Mae Murray at her studio where the star is working in her forthcoming picture, "Fascination." The Consul was very much interested in the picture as it deals in the main with Spanish life and customs. He commented on the various sets and costumes and offered several suggestions as to details. He also highly complimented the star and Robert Z. Leonard, the director, on the faithfulness in presenting things Spanish as they really are.

* * *

Adolph Zukor has arrived in California, one of our operatives wires us. In case it will make him enjoy the warm climate any more we inform him that as this is being tastefully Coronaed a snow-sleet storm is raging outside and we met one of his home office help this noon and he looked nearly frozen to death.

* * *

Mike Levee arrived in New York from California.

* * *

The newly elected officers of the Western Motion Picture Advertisers, the organization made up of publicity directors of the West Coast studios, Los Angeles exchanges and theatres, are to be inaugurated at a "high jinks" installation Monday evening, February 20, tendered the new executives by the outgoing officials.

Arch Reeve is president; Pete Smith, vice president; Harry Hammond Beall, secretary, and Malcolm Stuart Boylan, treasurer.

The new board of directors includes Harry Brand, Joe Jackson, Barret Kiesling, Harry Wilson and Paul Hubert Conlon. The new officials serve for one year. The "Wampas" are just one year old and the celebration will also take the form of a first birthday party.

* * *

The fourth annual luncheon of the National Board of Review of Motion Pictures was held at the Hotel McAlpin February 11. After the repast the occasion was marked by a discussion of foreign films. Dr. Albert Shields deprecated sentimentality on the screen. He showed how a realistic and sincere German picture might have rung false had it been produced by a sentimentalist.

The opinion of some was that, while the better American films could not be surpassed in certain particulars, the screen needed the influence of foreign ideas and

NOW LOCATED IN CALIFORNIA

Joe Reddy has gone to the coast to be the Pathe publicity representative with the Hal Roach producing units, which release through Pathe. Needless to say, he is sincerely missed around these parts

methods of treatment. The proposed tariff on imported pictures was discussed, John Emerson, president of the Actors' Equity Association, and a well-known motion picture maker, speaking strongly in favor of it. Other speakers disagreed with him.

Hugo Ballin, the motion picture director, discussed new and individual characteristics of the well-made photoplay. Mabel Ballin, his wife, also spoke.

State Senator James J. Walker pleaded for fair play for the exhibitor and urged those present to co-operate with him in using the motion picture theatre as an educational centre. B. Christensen, a Danish producer, told his amusing experiences in this country. A telegram from Postmaster General Hays, regretting his inability to be present, was read.

* * *

Music for the eyes, compositions in abstract forms and light, as developed by Thomas Wilfred, a young Dane, on his complicated "color organ" called the Clavilux, will be introduced to motion picture audiences by Hugo Riesenfeld at the Rivoli Theatre, beginning Sunday, February 19. The instrument, upon which the inventor spent about 17 years, has been used for entertainment about a month at the Neighborhood Playhouse, where it gave its "silent symphonies" to the fascination of the audiences.

* * *

The F. I. L. M. Club announces it will hold a dance on Saturday, April 1, to be known as an "April Fool Dance" at the Automobile Club of America, 247 West Fifty-fourth street.

The Automobile Club of America boasts of one of the most beautiful ball-rooms in the city, with accommodations for over 400 persons. The committee announces that they will have an extraordinarily fine jazz band. There will be a buffet luncheon served at the option of the guests by the Automobile Club's chef.

* * *

"Topics of the Day" is showing this interesting paragraph on the screen:

"How to Resist a Kiss."

Struggle fiercely, then gradually appear to be overcome. Close your eyes, register anger, sorrow, despair and joy. Struggle occasionally as if to free yourself. Observe these instructions and—he will probably kiss you again.

Something tells us this a good receipt. Try it out, girls.

* * *

Karl K. Kitchen, for many years special writer for the New York World, was married last week to Dorothy Follis, a member of the Chicago Opera Company.

* * *

J. R. Levee, for some time special representative in the Paramount home exchange short subject department, has left for Chicago where he will do some special sales work in the feature department.

* * *

Bert Lytell is in town, on the first leg of his countrywide tour.

* * *

Exhibitor Young, manager of the Playhouse, Ridgewood, N. J., is certainly a popular man among the young ladies up in the Paramount exchange. Every once in a while he takes all of them an attractive bouquet of flowers. Last Saturday was the most recent he passed around the posies.

* * *

Thomas F. Costello, who is well-known to all the old timers in the business, is now manager of Joseph Stren's Lincoln Theatre, Bloomfield, N. J. Costello was formerly at the Beverly Theatre, Brooklyn.

* * *

It is reported that Pauline Frederick became the wife of her second cousin, Dr. Charles Alden Rutherford, of Seattle. The wedding was of such suddenness that it takes on the appearance of an elopement. It is said they were married at Santa Ana, California. This is Miss Frederick's third marriage.

* * *

Teacher—(outlining week's work)—"Now, children, on Thursday afternoon we shall discuss some topics of the day."

Johnny—"Oh! goodie, I know some good jokes."

Mary—"Oh! Teacher, I go to the movies, too."

* * *

Edith Kennedy has just arrived in New York from the West Coast. She will be located in the Cosmopolitan scenario department.

* * *

Rupert Hughes has returned to the Goldwyn coast studios after spending several weeks in New York attending to personal matters and conferring with Goldwyn executives on new pictures which he has in mind, on business conditions in the industry and policies which will conform to present conditions. While in New York Mr. Hughes made several speeches against moving picture censorship and talked on the making of films before students of photoplay at Columbia University. Upon his return to the coast, Mr. Hughes began final editing and titling his next production.

* * *

Paramount's Long Island studio is to be reopened in April, according to an announcement wired East by Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, in charge of production.

Victor H. Clarke has been appointed general manager of the Long Island studio and will arrive to take charge about April 1. Active production will be resumed as soon afterward as the studio can be prepared.

Lasky's announcement stated that the former Realart studio in Los Angeles, the name of which has been changed to the Wilshire Paramount studio, will be closed until further notice.

Frank E. Garbutt has been appointed special technical advisor to the production department, in charge of all laboratory work. He is now in New York conferring with executives concerned with printing and prints.

* * *

William Beaudine has joined the forces at the Hal E. Roach studios, where he will direct Harry "Snub" Pollard in two-reel comedies which Hal Roach will produce. Beaudine began his work at Biograph in 1909 and has continued uninterruptedly in the picture profession, having directed 165 one-reelers and twenty two-reelers, with also to his credit the feature, "Watch Your Step," with Cullen Landis. Beaudine will have for assistant Bob Evans, while the scripts will be written by a staff, with Charles Parrott, director general of comedies, with the exception of the Harold Lloyd comedies, in charge.

* * *

Thomas H. Martell, of the Adjutant General's office, U. S. A., is now booking features for one hundred and forty-four War Department Theatres. Martell is the director of the booking department.

* * *

Ever since his arrival in New York from the coast, although confined to the St. John's Hospital with a severe attack of influenza, Ferdinand Earle has been in hourly touch with Ethel Davey, who is now carrying out the final cutting of the big spectacle, "Omar," under Earle's supervision.

Earle declared—"I was so glad to get my picture back that the excitement gave me the flu. Theodore Ahrens and I met in the office of Frank A. Tichenor, president of the Eastern Film Company, and, after a brief conference, reached a friendly agreement satisfactory and fair to all concerned. Mr. Ahrens is a man of the highest integrity and wisdom, and seems quite content with the turn of events.

"A new contract has been drawn up and signed by which the film is in my possession for completion. By mutual consent Mr. Tichenor has been appointed to represent the Rubaiyat, Inc., in handling the picture, which will be released under the new title, "Omar," and be known as a Ferdinand Earle production.

Earle will be back in the cutting room in a day or two helping Miss Davey to put the last touches into the big spectacle.

* * *

Mae Murray, accompanied by her husband and director, Robert Z. Leonard, and several of the principals of her company, are planning to sail for Spain in the near future for the purpose of taking a number of scenes for "Fascination."

* * *

Edna Purviance is to become a star in her own right. At a not distant time Charlie Chaplin will commence production of a series of pictures with Edna as the featured player.

* * *

Constance Talmadge will reappear in "Mrs. Leffingwell's Boots," right and left.

* * *

Agnes Egan Cobb, who for the past year has been special representative for Arrow, has severed her connection with that concern to become general sales manager of the Concord Film Company, Inc.

* * *

Some of the costumes in films are not very extensive, but they are, at least, highly important.

Meighan to Star

A particularly strong cast, Paramount says, is in Thomas Meighan's next Paramount picture, "Our Leading Citizen," written by George Ade expressly for Meighan. Lois Wilson has the feminine lead.

GOLF A LA ONE-PIECE SUIT ON THE CALIFORNIA SANDS

Maryon Aye, leading woman in a series made by Western Exploitation Company, starts a new fad that promises to become justly popular. At least it ought to draw a good gallery

The ADDED SERVICE

THE new Rotogravure Section of Moving Picture World, which presents to exhibitors the exact pictures of the new productions, giving an idea far better than any description of the nature and quality of the release, has met with a gratifying reception.

In this issue appears the second installment of this regular service.

Already the use of it for added lobby display is being arranged for and we shall have more to say on this at an early date. It is of interest to know that Rotogravure is a protected process and unless it is Rotogravure the word cannot be used. Anticipating the imitation which our enterprise in pioneer work has so often met in the past, we make this explanation.

Look over—you're sure to—the Rotogravure Section every week and make use of it.

MOVING PICTURE World

The Oldest and Newest Trade Paper in the Field

News of the West Coast

By A.H.GIEBLER

George H. Kern, producer of "The Unfoldment" starring Florence Lawrence, the former Biograph beauty, will soon begin "The Last Days of Pompeii," based on the famous story. Kern, who recently returned from New York where he arranged with Pathe to distribute "The Unfoldment," is now completing arrangements to film this great classic He will direct. The adaptation is being prepared by Reed Heustis who prepared the continuity of "The Unfoldment."

* * *

Harry Ellis Dean, business manager for the Francis Ford studios, has arranged with financial interests n Colombia to film the South American story "Maria," by George Isaacs, one of the greatest of South American authors. All the exterior scenes will be taken in South America. Francis Ford will direct, with his son Phil portraying the leading masculine role.

* * *

King Vidor's company filming "The Real Adventure," has been marooned for several days in Bear Valley owing to a heavy mountain snow. With the party which is suffering greatly because it is held prisoner in a big mountain cabin with a big roaring fire, a phonograph, plenty of records and plenty of food, are King Vidor, his wife Florence Vidor and fifteen members of the company.

* * *

The "Wampas" celebrated the first birthday by a dinner at the Garden Court tea room, where the following officers were elected for the coming year: Arch Reeve, Lasky, president; Pete Smith, Marshall Neilan Productions, vice president; Harry Hammond Beall, B. B. Hampton Productions, secretary, and Mike Boyland, Universal, treasurer. The board of directors will include Harry Brand, Barrett Kiesling, Harry Wilson, Joe Jackson and Paul Conlin. The auditing committee will include A. H Shirk, Robert Allen and Ted Taylor. Ray Leak has been placed in charge of the convention, and a frolic to be held at the Ambassador Hotel on March 15, with W. E. Keefe named as business manager.

* * *

A big special stage glass enclosed, with a separate suite of dressing rooms, is being built at the Vitagraph studios for Larry Semon. One of the local newspaper men said that Semon would appear to need a cyclone cellar rather than a studio, so strenuous is his work.

* * *

Victor Herbert, the famous New York composer, will arrive here this week to appear in a series of concerts at the Kinema Theatre.

* * *

Emory Johnson expects to finish this week the filming of his story in which his wife, Ella Hall, former Universal star, is featured, with Ralph Lewis, playing one of the leading roles. The production is being made at the United Studios.

* * *

Ann Little, who scored in "The Blue Fox" and "Nan of the North Woods," will soon start a five reel society drama to be produced at the Ben Wilson studio. Duke Warren, who produced both the previously mentioned serials. will direct the new production.

* * *

Neely Edwards, famous for his rôle in the "Hallroom Boys," has signed with Universal to produce a series of one and two reel comedies.

* * *

While her former husband. Willard Mack, the playwright. was making personal appearance at a local theatre in connection with one of his playlets, Pauline Frederick, film star of Robertson-Cole, motored to Santa Ana, the elopers' paradise, and was married to Dr. Charles Alton Rutherford, well known physician and clubman of Seattle. The marriage is the culmination of a romance started twenty years ago. The couple enjoyed a wedding breakfast on the automobile pike between Los Angeles and Santa Ana. The bride celebrated the day following the wedding b working all day at the studio, as a large crowd of extras were engaged and the bride was faithful to her old stage traditions.

* * *

R. A. Walsh and his wife Miriam Cooper are expected from New York during the coming week. Miss Cooper is the featured player in Peter B. Kyne's story, "Kindred of the Dust."

* * *

Wallace Kerrigan, brother of J. Warren Kerrigan, film star, has been appointed business manager of the Mary Pickford Company. The next Pickford productions as well as the next Fairbanks feature will be made at the Pickford-Fairbanks studios, formerly the Jesse D. Hampton studios.

* * *

Joe Goldstone will soon start shooting a series of westerns to be made at the Horsley studios

School Head Lauds "School Days"

Following the private presentation of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, more than 3500 school teachers at the Lexington Opera House, New York, Dr. Ernest L. Crandall, director of the Bureau of Visual Instruction for the New York Board of Education, sent an unsolicited letter to Harry M. Warner in which he declares that the picture will do more to raise the standard of motion pictures and ward off censorship than all the speeches ever made.

Melford Directing

"The Cat That Walked Alone," a Paramount picture, features Dorothy Dalton. Milton Sills is leading man, while Wanda Hawley plays an important role. George Melford is directing.

Marion Davies in New Vignola Film Production

Robert G. Vignola's second production with beautiful Marion Davies as the star will be released through Famous Players-Lasky in March. This Cosmopolitan production is entitled "Beauty's Worth" and was taken from Sophie Kerr's story of the same name which appeared in Hearst's Magazine. Mr. Vignola also directed "Enchantment," with Marion Davies.

Niblo to Direct "Blood and Sand"

Jesse L. Lasky anounced in Hollywood this week that Fred Niblo, director of "The Three Musketeers," has been engaged to direct Paramount's big special production, "Blood and Sand," in which Rodolp Valentino is to be starred.

John S. Robertson had been chosen to direct but owing to the magnitude of "Spanish Jade," which he has been making in Europe, it was found to be impossible for him to reach Hollywood in time to start the new production on schedule.

Booking Record in Australia

A record of which the Selznick Australian organization is pardonably proud was achieved in Sydney on November 19 when four leading first-run theatres of that metropolis played Eugene O'Brien in "Clay Dollars," day and date. This is said to be the first time in the history of motion pictures in the Antipodes that such a booking has been made.

The houses were the Haymarket, Hoyt's De Luxe, Hoyt's Australian and the Picadilly, with a combined seating capacity of 6,000.

First Nationals at Coast Houses

The demand for entertainment bearing the First National trademark has resulted in exceptionally heavy bookings of these productions on the Pacific Coast, according to an announcement made this week by Associated First National Pictures, Inc.

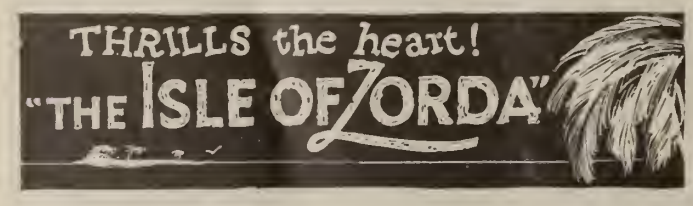
During the week of January 22, four First National attractions opened simultaneously at the larger San Francisco theatres, "Wedding Bells" at the Tivoli; "The Silent Call" at the California; "My Boy" at the Granada, and "The Rosary" at the Imperial.

Storm Directing John Gilbert

"In the Land of Beginning Again," is the filming title of a picture on which John Gilbert, the Fox star, has begun work at the Fox West Coast studios in Hollywood. Jerome Storm is directing.

Film of "Camille" Gaining in Favor

Metro says Nazimova's "Camille" seems to be gaining in popularity from a large number of praiseful telegrams received at the home office from exhibitors.



GYPSY PASSION
ADAPTED FROM JEAN RICHEPIN'S FAMOUS GYPSY STORY
MIARKA
The Child of the Bear
VITAGRAPH
ALBERT E SMITH PRESIDENT

In the Independent Field

JACK COHN
Of C. B. C. Film Sales Corp.

In Record Time Equity Sells Half of Territory on "Wandering Boy"

As exclusively reported in this department last week sales on Equity's "Where Is My Wandering Boy Tonight?" were closed immediately following the New York premiers with the following well-known exchangemen: New York and Northern New Jersey to Sam Zierler of Commonwealth Film Corp; Eastern Pennsylvania and Northern New Jersey to Ben Amsterdam of Philadelphia; New England to Sam Grand, of Federated Exchange of Boston; Indiana, Northern Illinois and Wisconsin to Joe Freidman of Celebrated Players of Chicago.

In addition to these, Stephenson Attractions, Ltd., of Toronto, have purchased rights for this picture for the entire Dominion of Canada, Equity announces that all of these deals were closed within twenty-four hours after the Criterion premiere, making a total of forty-seven and a half per cent. of the entire domestic territory, which is believed to establish a record of quick sales on State Right productions.

Not only is this a glowing tribute to the recognized box office possibilities of this production, but inquiries have been received for the remaining territory and deals are now pending which it is believed will be closed within a very short time.

Buyers have been quick to recognize the unique exploitation possibilities of this B. F. Zeidman production and several of the independent exchangemen are preparing special exploitation stunts which will be out of the ordinary. In addition, Equity is also planning a unique campaign for this production.

C. B. C. Arranges to Distribute Series of Hy Mayer "Travelaughs"

C. B. C. Film Sales Corporation announces the completion of arrangements by which they will State Right the series of Hy Mayer "Travelaughs." This series will consist of fifteen single reel subjects, including such subjects as "Mon Petit Paris," "Such Is Life in Monte Carlo" and "Such Is Life in London's West End;" being the picturized impressions of Europe as seen by one of America's foremost cartoonists. Mr. Mayer has been abroad a large number of times and has in this series presented in his own unique and humorous style quaint scenes and features in connection with European life.

For more than a year the Mayer "Travelaughs" have been a special feature at the Capitol Theatre, New York, and Mr. Mayer's creations have also been shown in many high class theatres through the country, receiving praise from exhibitors and press representatives because of their novelty, and Jack Cohn of C. B. C. is highly elated at securing this series for the independent market, and believes it will prove a banner attraction.

This series includes material secured by Mr. Mayer in England, France, Italy, Czecho - Slovakia, Holland, and other European countries.

Old Testament Will Be Boost for State Right Exchanges

The decision of Louis Weiss, executive of Artclass Pictures Corporation, to distribute "After Six Days," the tentative title of the film production of the Old Testament, via the state right exchanges, has elicited hearty approval from the leading independent distributors of the United States and Canada. Weiss has been in receipt of numerous letters during the past six weeks, all voicing the opinion that this production will be one of the most distinctive and important which the state right man has ever had the opportunity to handle.

It is said to be the first complete feature dealing with the subject of the Old Testament from Creation to the Exodus ever presented in this country and Artclass Pictures Corporation has been in receipt of several offers from national exchange system to distribute the production as a special attraction. Owing to the tremendous success scored by "Adventures of Tarzan" on the state right market, Weiss Brothers feel that the various independent distributors are entitled to receive serious consideration in the marketing of the Italian film spectacle based on the Old Testament.

"Carnivals" Popular

The Carnival Comedies, the series of two-reel laughmakers featuring Polly Moran and Bill Jones, which C. B. C. Film Sales Corp. is distributing, are proving highly successful. With four of these comedies already completely edited and ready for release, the title "Look Before You Sleep," has been given to the fifth of the pictures on the series.

Wilson's Next

Arrow Film Corporation announced that "The Innocent Cheat," by I. Grubb Alexander, will be Ben Wilson's next feature. Roy Stewart, Kathleen Kirkham, Rhea Mitchell and George Hernandex are in the cast.

"Your Best Friend" Is Vera Gordon's Warner Feature

Harry M. Warner, of Warner Brothers, announced this week the release of "Your Best Friend," starring Vera Gordon. This production was made by Harry Rapf, and directed by Will Nigh, both of whom brought forth "Why Girls Leave Home," and the recent Wesley Barry feature, Gus Edwards' "School Days."

"Your Best Friend" is declared to have furnished Miss Gordon with a story possessing humor and pathos, and a keen insight into the trials and tribulations of mothers the world over. Its subject matter is said to be a revelation of mother love in its most poignant phase.

Briefly, a widowed mother brings up two sons. One turns out to be a black sheep, and the other marries a girl outside of the mother's social sphere. She showers her wealth and love and protection on her sons, but at every turn she meets with a rebuff from her daughter-in-law and the girl's frivolous, society crazed mother. How circumstances revolve, extoling the beauty of parental self-sacrifice, and how, in the end, the mother is left alone to shift for herself, is said to bring to light a drama replete with all the essentials of a powerful box-office attraction.

Torchy Premier

"Burn 'Em Up Barnes," starring Johnny Hines, State righted by C. C. Burr, has been booked for a first run showing at the Rialto Theatre in Providence, R. I., for the week of Feb. 20.

Novel Check-Up System Devised For Hallroom Boys Comedies

A new method of checking up the popularity of each of the Percy and Ferdie Hallroom Comedies, as a means of discovering which type comedy meets most with public approval and in which characterizations Percy and Ferdie Hallroom are most popular, has been instituted by the producers of these two-reel laugh-provokers.

Each week since these comedies were first shown in the leading film theatres throughout the country, many requests have been received from "fans" for photographs of Percy and Ferdie, not only as they appear in real life, but for stills of them as they appear in various releases—these requests being filled at the end of each week.

The producers have hit upon the plan of tabulating these requests under the name of the particular release on which the photograph is desired so that, by means of comparisons, they will have a sure method of learning which comedies were best liked and a basis for conducting further inquiries into the reason.

We regret to announce that the beginning of the series of state right articles by Joe Lee has been postponed for one week, as it was found impractical to start this series in this issue. However, the first story will positively appear in our next issue. Watch for it, boys, and don't miss any of this series, as you will find them both entertaining and instructive.

ALL RECORDS

Every existing selling record smashed—cracked—and

"Where is my man-

47¼% OF THE United States

In less than twenty-four premiere, at the

Mr. Zierler—Mr. Grand—Mr. Friedman GENTLEMEN

Equity has smashed every established record for quick selling of a state rights special and your exhibitors, gentlemen, will smash all records for box office receipts with "Where Is My Wandering Boy Tonight?" if they handle it along the elaborate lines, prepared in our wonderful advertising campaign book. A tremendous line of paper, plans, stunts, exploitation ideas galore for this big box office winner. Be sure that every exhibitor receives a copy of the big book. A golden harvest is in store for your trade with this picture and we're going to back you up to the very limit.

To get real money these days a picture must be "the goods." "Where Is My Wandering Boy Tonight?" is the "real" goods.

Before you are through with "Where Is My Wandering Boy Tonight?" in your territories and before Equity is through with it, this picture will be known in every household in the length and breadth of the land precisely as the old song itself is known. Hundreds of inquiries have reached this office from every part of America asking for release date, name of independents who will handle it, etc., proof positive that those "underground rumors" that ticket a success have been at work long before a single territory was sold. YOU KNOW WHAT THAT MEANS, and every exhibitor in America knows how good a picture must be and what a box office power it must possess before such men as Sam Zierler, Sam Grand, Joe Friedman, Ben Amsterdam and Charles Stephenson lay down their cold cash for it.

SMASHED!

known in the Independent field shattered into smithereens—on

dering boy tonight"?

ENTIRE Territory SOLD

hours after the world Criterion Theatre, N. Y.

—Mr. Amsterdam—Mr. Stephenson

WE THANK YOU

TO EXHIBITORS:—Herewith are the buyers so far on the production. Communicate with the Exchange in your territory NOW for your booking arrangements. DON'T delay. DON'T procrastinate. DON'T let your competitor beat you to it. In the State of New York and Northern New Jersey, communicate with the COMMONWEALTH PICTURES CORPORATION, 729—7th Ave., New York City. (Albany office No. 4 Clinton St.; Buffalo office 221 Franklin St.). In Eastern Pennsylvania and S. New Jersey, communicate with Ben Amsterdam, MASTERPIECE FILM ATTRACTIONS, 1329 Vine St., Philadelphia. In the New England States, communicate with Mr. Sam Grand, Federated Film Exchange, 48 Piedmont St., Boston, Mass.

In Indiana, northern Illinois and the entire State of Wisconsin, communicate with Mr. Joe Friedman, CELEBRATED PLAYERS FILM CORPORATION, 810 S. Wabash Ave., Chicago, Ill. In Canada communicate with Mr. Charles Stephenson of the STEPHENSON ATTRACTIONS, Ltd., 28½ Adelaide St., E. Toronto, Canada. Get in touch with your nearest exchange immediately. Complete details will be given to you. These men know pictures and picture values. They understand box office winners. Rest your judgment in their judgment. Exhibitors in other territories will be advised of the Exchanges who will handle this picture just the moment the details are completed. Watch and wait. Keep your eye on Equity's ads. Get busy with your exchange TODAY.

In the Independent Field

Gossip of the Trade

W. H. Donaldson, of the Cleveland Second National exchange, spent a few days in Pittsburgh recently, and in return for the visit, Earl Forsythe and Jack Frazier, of the local office, went back to the Sixth City to look things over with Mr. Donalson.

The Weiland Brothers, Albert and William, of the Standard Film Exchange, have purchased Arrow's "Ten Nights in a Bar Room" for this territory.

G. B. Hullinger has been appointed receiver of the Simlec Film Exchange, Pittsburgh. It will be offered for sale about the end of February.

The management of the Blue Mouse Theatre, Seattle, who booked "Why Girls Leave Home" to follow "Shame," are working up for exploitation for the opening of the picture. Manager Al. K. Brin of Kwality Pictures reports contracts coming in very fast for this release.

Henry G. Meyer, long identified with the All Star Features Distributors, Inc., Kansas City, passed away at this city on February 6 at the age of 57 years. He is survived by his widow and a son.

Boy Murphy, manager of the Pioneer Exchange in Buffalo, is on the road trying to set a new record for contracts at his office. The way he is sending in contracts, it looks like he will be successful. Business must be picking up, after all.

Dave Levy of Niagara Pictures Corporation, Buffalo's newest State rights exchange, is sales manager of the organization. He has been in the business in Buffalo for many years. Dave has a big mahogany desk in his new office. When he sits behind it, he looks like a Wall street banker. Business is starting off in fine shape at the new exchange.

The Minter-United Amusements who recently took over the Strand Features, Detroit, Mich., are spending $2,500 in posting billboards on the serial "Adventures of Tarzan," for which they have the Michigan distribution rights. Furthermore, in their own exchange, they have fitted up an attractive jungle scene to give atmosphere to the serial. W. A. Haynes has been appointed sales manager of Minter-United.

Filing of incorporation papers with the secretary of state at Indianapolis, Ind., by the National Cinema Corporation this week has disclosed plans for a national motion picture distribution organization, with headquarters in Indianapolis.

The corporation is capitalized at $250,000 and it is understood this will be increased as the concern develops. Theodore Vonnegut and E. H. Mathews of Indianapolis are among those interested in the venture. The corporation plans to open twenty-six film exchanges in each of twenty-six strategetically located cities.

Second National Pictures will be controlled in three film sections by Pittsburgh and Canonsburg people, with Earl Forsythe, of the Imperial Film Co., Pittsburgh, at the head of the organization. Offices will be opened in Cleveland and Cincinnati in addition to the one in Pittsburgh at 414 Ferry street, and salesmen are already on the job in all three film sections.

Jack Frazier is manager of the Pittsburgh office and W. H. Donaldson will be in charge of the Cleveland office. The Cincinnati manager has not yet been chosen. T. C. Bronstetter, well-known Pittsburgh film man, will be general sales manager for the three offices.

Kwality Pictures Exchange, which is distributing Warner brothers' productions in the Northwest, is sparing neither time nor money putting over "School Days" in that territory. Harry Brin, special representative for the Seattle exchange, is making a tour of the territory visiting Spokane, Salt Lake City and Denver. Three other salesmen next week will tour Montana, Idaho, Utah, Washington and Colorado, booking "School Days" and "Why Girls Leave Home."

The American Releasing Corporation, for which W. A. Crank is local manager, has opened temporary offices at 191 Golden Gate avenue.

In the Montague Studios Golden Gate Park, San Francisco, Harry Revier is making "Mothers of Men," with a cast which includes Dorothy Valerga and Juanita Hansen.

Work on still another ambitious production will be started at the Pacific Studios before the end of February, "The Flying Dutchman," featuring Lawson Butt, the Australian star.

J. W. Jossey, special representative for the Arrow Film Corporation, is visiting states rights exchanges. Mr. Jossey was recently in Omaha.

Savini Films, Inc., of Atlanta, distributors for the Sacred Films in the South, announce closely of contract with S. A. Lynch Enterprises for the exhibition of the entire output of the Bible Narratives.

John M. Sitterly and George Witzel have resigned from the Buffalo Nu-Art sales force.

J. Charles Davis, 2nd, the enterprising Arrow publicity genius, left this week for Albany, N. Y., where "Ten Nights In a Barroom" will open on February 13 at the Strand Theatre, simultaneous with the convention of the New York State exhibitors.

"Izzy" Cobe, a well-known figure in the State rights field, in fact, one of the veterans of the business, has been engaged by M. A. Chase, manager of the Buffalo Universal office, to succeed Phil Smith as Utica representative for the company. Mr. Cobe is well-known in his new territory.

Harold B. Franklin, managing director of Shea's Hippodrome, Buffalo, is planning an elaborate prologue for "School Days." The well-known western New York exhibitor has booked the production for showing in February.

Educational Pictures Exchange is doing so much business in Western New York that it is necessary to enlarge the contract files every week. Educational is sharing space in the Nu-Art exchange, 221 Franklin street.

Ellen O'Connell, formerly with Pathe and Pioneer, has been placed in charge of the inspection department at the Buffalo Merit exchange.

According to Sydney Samson, manager of the Buffalo Grand & Warner office, there are only three towns over 5,000 in western New York that do not know "Why Girls Leave Home." Mr. Samson and his able deputy, Howard F. Brink, have helped explain the question to all the rest, as every theatre except the three has shown and booked the production. In Buffalo alone almost two dozen theatres have shown the feature.

Joe Davidson, formerly head of the Buffalo Lande office, is meeting with success at his new Cleveland post with the same company, according to word received by Dave Adler, his old friend, at the Buffalo exchange. Joe reports "Tarzan" going strong in his city.

"The Splendid Lie," Grace Davison's Latest, Is Ready

The second J. G. Pictures production, starring Grace Davison, is announced available for immediate release by the Arrow Film Corporation, the title is "The Splendid Lie," and it was written and directed by Charles T. Horan, who was also the author and director of Miss Davison's first starring vehicle, under the Arrow banner, "Love, Hate and a Woman."

It is a story of the small town girl in the big city; a misunderstood woman who, forced to earn her own living, is touched by the tongue of slander, which falsely accuses her of treading the primrose path. As a result she loses her position and being unable to endure the attendant notoriety goes to another city. Here she becomes the wife of a prosperous banker whose sister has been the unknowing cause of her difficulties. Her husband is called to take charge of the firm from which she had been dismissed and her good name is not only cleared, but she is brought to a position of prominance in the society which had formerly ostracised her.

Pacific Film to Release Two with Popular Stars

The Pacific Film Company announces that it will release two features to independent exchanges during the current month. Henry B. Walthal, supported principally by Elinor Fair, in William Leighton's Saturday Evening Post story, "The Able Minded Lady," is one feature, while the Frederick Becker production, featuring Ora Carew in "The Girl from Rocky Point," is the other. In the latter, Miss Carew is supported by an all-star cast, headed by Walt Whitman, Theodor von Eltz, Gloria Joy and others. Sample prints have already reached the New York office of Pacific, where Julius Singer is in charge.

According to John J. Hayes, executive head of the Pacific, several new productions will be started shortly, all to cast by stellar players with a wide following.

Lesser-Rosenberg's Production Units on Coast Are Increased

Contrary to the tendency on the coast of decreasing production, Irving M. Lesser and Mike Rosenberg, of Western Pictures Exploitation Company, have increased their production units turning out pictures for State rights distribution. Irving Cummings is to start work at once on "The Man from Hell's River," an adaptation from James Oliver Curwood's story, "The Coyote." This unit will be known as the Irving Cummings-Ernest Smith Productions. Up to the present Cummings has been appearing in two-reel Northwesterns.

The Irving Cummings picture is the second special being made by the Rosenberg-Lesser combination. The first is now underway. This unit was formed by Hugh B. Evans, Jr., starring Roy Stewart. H. H. Van Loan's story, will be used. The story is untitled at present. Stewart will be supported by Marjorie Daw, George Nichols and Wallace Berry. Robert Thornby will direct. Thornby directed "The Fox" for Universal.

Weil Has a Novel Lobby

Joe Weil, publicity director for Export & Import Film Corporation, which is State Righting Col. W. Delig's latest animal serial, "The Jungle Goddess," has in preparation what should make a very attractive lobby display to be used in conjunction with the showing of that episode production. He has also ordered two oil paintings, lobby cards, uprights and countless other novelties to aid the exhibitor.

"Persecution" Ready for Release

David G. Fischer, vice president and general manager of the Regal-Fischer Corporation, announced this week the completion and title of their first feature for release through the independent market. "Persecution," as was announced exclusively in this department three weeks ago, is the name selected for this spectacle.

After two months' work, Mr. Fischer finally completed "Persecution," cutting and editing this feature from twelve reels to seven, in which form it will appear. It is expected that a release date will be set for "Persecution" within 10 days.

"Persecution" has been adapted to the screen from "The Book of Esther," and it is thought that possibly more people have read this book than any other ever published. Over six million copies of the Bible have been sold within the last two years, and this fact alone will assure "Persecution" of untold publicity.

Buffalo

Lodowick Jones, attorney and one time reformer, who after harassing hard working tenderloin resort keepers in the old days, finally abandoned the reform industry with the statement that "It didn't pay" and sought new fields in the East, returned to Buffalo last week. He created a sensation when he appeared at the Academy Theatre, asserted his ownership of the house and attempted to eject workmen and officials who were preparing it for its re-opening as a picture house. Jones was put out of the Academy by the police, but he returned the next morning with two attorneys and a detective in reserve. He remained in the theatre from Tuesday until Thursday, the local newspapers giving the situation much publicity the while, much to the satisfaction of Sam Carver, who is operating the house under its new picture policy. Jones' alleged ownership of the Academy property is said to date back some fifteen years, when he is said to have purchased the theatre and lost it through a technicality in the law. The Amalgamated Burlesque company of New York is the recognized owner. Finally after much excitement, Mr. Jones obtained a show cause order in federal court. At the request of Thomas Powell, the time for the answer was extended to February 21, at which time counsel for the defendant will argue that the local federal court has no jurisdiction in the case, as both the defendant and the plaintiff are not residents of this federal district. Jones, it is said, has been defeated in state courts in his contention for the recovery of the Academy. He claims Wilmington, Del., as his legal residence. In the interim, the Academy has re-opened with pictures, Mayor Schwab welcoming the audience on opening night, February 14. Mr. Carver is representing I. H. Herk of New York as manager under the new policy.

* *

While the local office of Wid Gunning, Inc., is being continued, George A. Faulkner, manager, has resigned and H. C. Bissell and "Hub" Taylor have left. Mr. Bissell has been engaged as a member of the Grand & Warner sales staff and Taylor is seeking a new connection.

* * *

A. J. Sharick, better known as just plain "Andy," who has been a member of the Select staff for several years, has decided to enter pastures new, or words to that effect, for he has accepted the secretaryship of the Chamber of Commerce in Gowanda, N. Y.

* * *

Al Beckerich, manager of the Loew State, held a newsies' party in co-operation with the Buffalo Evening News February 14. Miriam Battista, child film star, appeared in person and made a big hit with the boys, 5,000 of whom were present.

* * *

Topping both the operating cost efficiency and film rental efficiency columns during a recent week, Manager R. C. Fox of the Select exchange may well be proud of himself and his sales and office staff. Buffalo had over 1,000 marks in each column, several hundred ahead of the nearest competitor. Mr. Fox hopes to keep at the top.

* * *

Manager John Kimberly has engaged Ernest Leue to represent Vitagraph in the Rochester territory.

* * *

Ray Powers, assistant manager of the old Realart exchange, has been appointed office manager at the Paramount exchange. He spent several weeks at the home office sales school, informing himself on Paramount methods. Rey is a relative of "Pat" Powers.

* * *

Sarah Rappaport has been added to the office staff of Merit. N. I. Filkins has closed a date in several Western New York towns for the personal appearance of Grace Davison. She will be in Buffalo at the Plaza February 24 and 25. Mell R. Edwards has resigned.

* * *

Fire Chief Murphy has forbid any standing whatever in the rear of local theatres. The order is the result of complaints of citizens lodged with Mayor Schwab that there was overcrowding. Managers wish the complaints were true. Following an inspection of local theatres, Murphy declared the precautions against fire and the ease of exit are the best of any city in the country.

* * *

S. V. Phelps, representing the Exhibitors' Fund of Los Angeles, has been in Buffalo booking the Screen Weekly being put out by the company. The Grand & Warner exchange will handle the subject in this territory.

* * *

Bruce Fowler of the Elmwood this week through his "Patrons' Page" in the Elmwood program calls on audiences to suggest numbers to be played by Joseph A. Raszeja, concert organist. If the demand is great enough organ numbers will be made a special feature of the program.

* * *

In a special car, attached to the Empire express, Buffalo's delegation left for the Albany convention at 10 o'clock last Monday. In the "gang" were Allan S. Moritz, N. I. Filkins, Walter Price, Henry W. Kahn, M. A. Chase, John M. Kimberly, R. C. Fox, Fred M. Zimmerman, M. H. Markowitz, A. W. Moses, E. J. Hayes, Clayton P. Sheehan, Fred Myers, Jr., Walter Hays, E. O. Weinberg, Howard J. Smith, Harry Marsey, Bruce Fowler, Harry Green, Charlie Hayman, Judge John W. Schatt and many other gentlemen of celluloid fame.

Buffalo

Sol Myers, formerly general road manager for Max Spegel, has taken charge of the Criterion as house manager, succeeding Vincent McFaul, who was manager under the Shea regime. Mr. McFaul is now assistant to Harold B. Franklin at Shea's Hippodrome.

Harold B. Franklin lectured on "The Advance of the Motion Picture Industry" before the Westminster Club in Westminster Presbyterian Church February 2.

* * *

Fire started in the Capitol Theatre, Oswego, Monday night, January 30, the flames originating in the heating plant in the rear of the auditorium. About 500 persons were present and when sparks blew around the two registers near the stage the manager requested the audience to go out slowly. Most of the patrons did, the operator continuing to show the picture. All exists functioned properly and Fire Marshal Morrissey personally directed the emptying of the house. The fire did several thousand dollars' damage. The Capitol is the largest picture theatre in Oswego.

* * *

Clayton Sheehan, who has been ill for several weeks, is back on the job as district manager, with headquarters in Buffalo. He looks none the worse for his ill luck.

* * *

It looks as though the gang that blew the safes in the Elmwood and Victoria Theatres, Buffalo, did the job at the Lyceum in Rochester, exactly like the ones at the Buffalo houses, where the yeggs entered the theatres in broad daylight, bound and gagged workers in the houses and proceeded to "soup" the strong boxes. They are a playful lot, these boys.

* * *

Toronto picture interests are endeavoring to secure the J. Givens' site on East street in Port Colborne, where it is planned to erect a modern picture theatre.

* * *

F. J. McKenna, short subject salesman at the First National Exchange, is ill. Manager E. J. Hayes is busy these days dividing the territory with the Albany office, just opened H. L. Levvy has been assigned to the Southiern Tier under the new arrangement and George Blackmon to the northern part of the state. Miss Fannie Bernstein, formerly with Dooley exchange and Ben Fitzer, is now a member of the office staff.

* * *

Are the Irish seeking control of the motion picture industry? It looks like it. Glance at this personnel of the Hodkinson exchange: Tom Brady, Jim Daly, Tom Geraty, Jerry Farley and George Canty. Speaking of the Auld Sod!

* * *

Dave Levy, sales manager, and George Williams, salesman, employed by Niagara Pictures Corporaporation, 257 Franklin street, have been arrested, charged with grand larceny, first degree. It is alleged that films worth $2,000 were found by the police in their homes. Nine reels, the police say, were discovered in the attic of Levy's home. Niagara is the company that took over the business of the defunct Gardiner exchange. The business is being conducted by David and Levi Ruslander.

* * *

P. H. Smith, former manager of the United Artists' exchange, may be sent to San Francisco to testify at the trial of some alleged film thieves being held in connection with the big steal from the local office of the company.

* * *

"Dick" Fox, Select manager, returned from Rochester and Syracuse, with a carload of real coin of the realm last week. The exchange is conducting a drive for collections. While in the two cities, Mr. Fox explained his plan for Exhibitors' Week, which will be held March 19-26, during Lent. E. Morris has written Mr. Fox a letter complimenting him on the large number of sales put over by the local exchange during the past few weeks.

* * *

M. A. Chase, formerly manager of the Universal exchange, has been appointed eastern division manager for the same company, with headquarters in Buffalo. Frank Hopkins has been made sales manager in the Albany district.

* * *

Max Levine has closed the Abbott Theatre permanently because of poor business. Mayor Schwab has sent the local managers a letter that he has received many complaints on overcrowding of picture theatres. Exhibitors wish that it was true.

* * *

Walter Price will not join the sales staff of R-C Pictures as announced last week. The arrangement fell through.

* * *

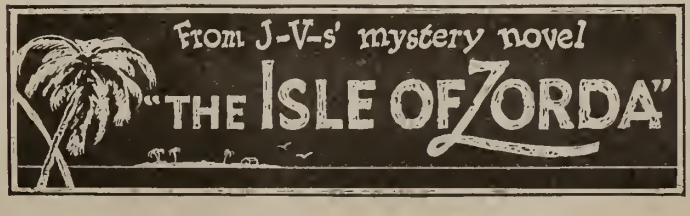
Among out-of-town exhibitors visiting Film Row last week were Henry F. Kurtz, Rochester; Mike Woods, Jamestown; E. C. Peters, Hornell, Charlie Shattuck, Hornell. The following exhibitors are reported on the sick list: Harris Lumberg, Niagara Falls; F. H. Landers, Fredonia and Bill Callahan, Rochester. Here's hoping they are all well by convention time.

* * *

It is reported in Buffalo that Nate Robbins, owner of houses in Syracuse, Utica and Watertown, has purchased two theatres in the Buffalo territory, west of Syracuse. He will not divulge the names of the properties.

* * *

John M. Sitterly and George Witzel have resigned from the Nu Art sales staff. Fred M. Zimmerman has installed a new organ in his Avondale Theatre, North Tonawanda.



Kansas City

The Fox organization here will move into its new building at Nineteenth and Wyandotte streets about March 1, according to an announcement made by J. M. White, manager of the local branch.

* * *

All of Kansas City's eight first-run theatres are charging an admission of ten cents for children at any of the performances, with the exception of the Pantages Theatre, which is still asking half-price. The Newman, Twelfth Street and Royal theatres were the last to adopt this new policy, which they did this week.

* * *

William Jacobs, formerly of Loew's Garden Theatre, has been appointed manager of Frank L. Newman's Royal Theatre in Kansas City.

* * *

C. W. Potter has taken the place as Northern Kansas representative for Vitagraph, vacated by H. L. Craig, who is now connected with Crescent.

* * *

Miss Marguerite Wolfe is a new member of the Paramount force.

* * *

Sears and Jones have purchased the Liberty and Star theatres at Nevada, Mo.

* * *

The Maurice Dubinsky interests have opened the Liberty Theatre at Sedalia, Mo. They will play feature pictures and vaudeville.

* * *

Huntsley and Sheers of the Gem Theatre at Harper Kans., have moved into their new building. The new theatre has a seating capacity of 500 and cost approximately $40,000.

* * *

N. C. Murray has been appointed manager of the Opera House at Belle Plains, Kans.

* * *

The Alamo Theatre, Kansas City, has been remodeled and redecorated. The Alamo is owned by Bob Carnie.

* * *

The lease of the Royal Theatre, Seneca, Kans., has been purchased from C. D. Stewart by William Lenz. The theatre will be remodeled and redecorated.

* * *

Fred Garwood has sold the Isis Theatre at Syracuse, Kans., to Mr. and Mrs. V. H. Goodrick, of La Junta, Colorado.

* * *

Jack Jognstone of the Isis and Mecca Theatres at August, Kans., will reopen his Isis soon, which has been closed for extensive remodeling.

* * *

Henry Goldman of the Kansas City Board of Censors, has been appointed a member of the advisory committee of the National Board of Review. Mr. Goldman succeeds L. A. Halbert of this city, who resigned because of other duties.

* * *

The Kansas City Board of Public Works has instructed the superintendent of buildings to examine every theatre in the city and if any are found defective to close them immediately. The order was prompted by the collapse of the Knickerbocker Theatre in Washington, D. C.

* * *

The local branch of Universal will move from the present offices on the second floor of the Film Building to the offices formerly occupied by Realart at 1710 Wyandotte street.

* * *

Al Kahn, general manager of Crescent-Federated, has gone to New York to attend the second annual convention of Federated Film Exchanges of America, Inc.

A recent announcement is to the effect that Joe Bloom has resigned as manager of the Kansas City branch of Wid Gunning, Inc. Mr. and Mrs. Bloom left for Modesta, Cal., where they will rest for several months. Joe Silverman, city representative for Wid Gunning, has been appointed as Mr. Bloom's successor.

* * *

Cutting of admission prices still goes on in downtown theatres. Those which have been charging 25 cents are now asking only 10 cents. The newer and better class picture theatres have kept the old charges, but have reduced the children's prices. It was announced last week that the Newman Theatre would follow the lead of the other first-run houses and charge 10 cents for children, but before this admission charge went into effect, the management of the Newman recalled their statement and announced that children's admissions would be 15 and 25 cents.

* * *

Lee Miller, after taking a vacation in California, has returned to the film business in Kansas City as booker for the Standard Film Company.

* * *

Ralph Heyman, traveling auditor for Select, is in town for two weeks.

* * *

Tom Leonard, manager of the Pioneer Film Company, of St. Louis, was a visitor last week.

* * *

E. E. Richards, of Richards and Flynn, left last week for a trip to Cuba.

* * *

Eddie Green, a well known salesman in this territory, has been assigned the Iowa section as a representative of the W. W. Hodkinson Corporation.

* * *

Harry Graham, branch manager of Pathe, who recently suffered an attack of diphtheria, is back on the job. He is looking fine despite his illness and will be in his old-time form in a short time.

* * *

The Ashland Theatre at Wellington, Kan., has been purchased by E. E. McConnell, formerly of Conway Springs, from Mrs. Gladness Hatfield, who is moving to her new farm.

* * *

Sam Harding, managing director of the Liberty and Doric Theatres, of Kansas City, is in New York.

* * *

Out-of-town visitors the past week have been: Judd and Reardon, Orpheus Theatre, Excelsior Springs, Mo.; J. Macquelier, Empress Theatre, Arma, Kan.; Mr. Millis, Auditorium Theatre, Smithville, Mo.; O. L. Dowell, Electric Theatre, Eldon, Mo.; G. P. Plotner, Princess Theatre, Scandia, Kan.; Jack Truitt, Sedalia Theatre, Sedalia, Mo.; Mr. Thompson, Opera House, Plattsburg, Mo.; M. B. Messler, Imperial Theatre, Clifton Hill, Mo.; J. S. Berryman, Golden Belt Theatre, Ellsworth, Kan., and Bert Byler, Bisman, Clinton, Mo.

* * *

The Exhibitors' Co-operative Association, a new organization here, held its first meeting February 6. Its purpose is to better film conditions. It has been announced that it will in no way conflict with either the Motion Picture Theatre Owners of Kansas or Missouri.

The following officers were elected: President, C. H. Burkey, Summit Theatre, Kansas City; first vice-president, H. A. McClure, Emporia, Kans.; second vice-president, S. E. Wilhoit, Springfield, Mo.; third vice-president, W. W. Wertenberger, St. Joseph, Mo.; fourth vice-president, J. W. Watson, Benton Theatre, Kansas City, and treasurer, R. A. Shelton, Ashland Theatre, Kansas City.

* * *

Col. William T. Yoder, Middle West division manager for Pathe, has been in Kansas City for two weeks.

* * *

L. B. Douglas, recent owner of the Empire Theatre here and former assistant manager of the local Universal exchange, is back in the distributing end of the game as new city salesman for Crescent-Federated.

* * *

H. H. Murdock, representative for Metro, won the prize of $50 for the best showing during Metro Week in this territory.

* * *

Elmer Case, of Poire & Case, has sold his interest in the Star Theatre at Yates Center, Kans., to Mr. Poire.

* * *

C. E. Liggett of the Liggett Theatre at Rosalia, Kans., has bought the Opera House at Leon, Kans., from E. J. Boland. Mr. Liggett's new house will run under the policy of the best feature attractions.

* * *

L. W. Hunt, formerly of Breckenridge, Mo., has purchased an interest in the Snappy Theatre at Marcelline, Mo.

* * *

D. M. Hale, manager of the Opera House, Dexter, Kans., has recently purchased new equipment and has reopened the theatre.

* * *

The Princess Theatre at Cedar Vale, Kans., has reopened.

* * *

H. Wiener has sold the Electric Theatre at Annapolis, Kans., to Gale May. The house has been remodeled and redecorated.

* * *

Parker Edwards has purchased the Cozy Theatre at Lyons, Kans., from Berryman Brothers.

* * *

Out-of-town visitors last week were: Charlie Barron, Kansas Theatre, Wichita; S. A. Davidson of the Princess Theatre at Neodesha, Kans.; Oscar Zimmerman, Winfield, Kans.; W. D. Fite, Wichita, Kans.; Lee Gunnison of the Royal Theatre, Atchison, Kans.; R. B. Wayland of the Princess Theatre at New Franklin, Mo., and Harry McClure of the Strand Theatre at Emporia, Kans.

Louisville

The Majestic Amusement Company has announced a number of high grade Fox and Paramount productions to be shown in the Majestic Theatre, but is sticking to popular prices of 30 cents at night performances. For some weeks the house was operated on a 50-cent-per-seat basis, but the number of shows was reduced and it did not increase box office receipts. The Rialto, operated by the same interests, is doing a very fair business.

In fact general reports show that the very mild winter is making for good business generally in this vicinity. The Walnut, Alamo, Kentucky and National, representing the downtown houses showing pictures, of the better grades, are all doing a nice business, while the smaller theatres and suburban houses are not kicking to any extent. Some houses in working districts have not been over busy, due to slack industrial conditions.

* * *

The influenza epidemic has resulted in an agreement between the Street Car Company and Health Department whereby street cars will operate with open windows, and give their patrons plenty of air. The theatres have been asked to co-operate and are now showing slides. In fact they were almost threatened, when Dr. Ellis Owen stated that unless they co-operated they might be forced to close.

* * *

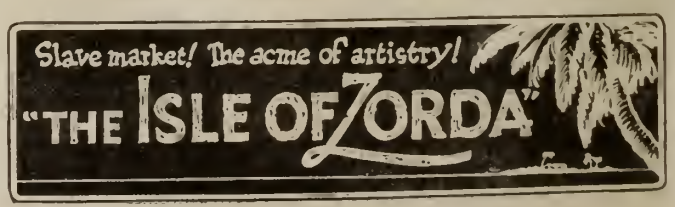
Louis F. Steurle, exhibitor and attorney of Louisville, was elected a director of the Lincoln Savings Bank & Trust Company at the recent annual meeting.

* * *

At Lexington the safe at the Strand Theatre was cracked and its contents cleaned out, on February 3. In the same night an even half dozen safes were opened, but in no event were the loses very heavy.

* * *

The Kentucky Court of Appeals recently decided a long time argument, when it ordered the Kozy Theatre Company, Paducah to turn over the Kentucky Theatre to John G. Rehkopf. This closes about two years of litigation.



Pittsburgh

Alex Weissman is the new manager of the Pittsburgh branch of Wid Gunning, Inc., succeeding Charles Schwerin, who resigned. Mr. Weissman comes here from the Gunning branch at Boston, Mass.

* * *

The Strand Theatre at Curwensville, Pa., owned by Mr. Thompson was opened February 13th. The house is modern in every respect, and seats 600.

* * *

Silverman Brothers, well-known exhibitors of Altoona, Pa., have taken over the Wind-a-Meer Theatre at East Cleveland, Ohio. Simon Silverman will have charge of the house.

* * *

Robert G. Gauding, son of Henry W. Gauding of the Lincoln Theatre, Mt. Washington, Pittsburgh, is dead as the result of having been accidentally shot.

* * *

Harry Wimsatt, well-known in Pittsburgh film circles is a new addition to the sales force of the local United Artists branch.

* * *

Henry Fischer, salesman for the local Select exchange, dropped dead from heart failure at Rochester, Pa., recently. He was aged 51 years.

* * *

T. I. Cressly has spent $4,000 in remodelling his Dreamland Theatre at Glen Campbell, Pa.

* * *

Jake Dinsmore, of the Grand and Majestic Theatres, Patton, Pa., has taken over the Nixon Theatre, Carrolltown, from Mr. Schrode.

* * *

Daniel Collier, of the Grand Theatre at Turtle Creek, Pa., is mourning the loss of his wife, who died January 30th.

* * *

Hereafter the Columbia Theatre at Turtle Creek, Pa., will be known as the Keystone.

* * *

"Influenza" is hard at work in the local Universal office. A good portion of the employees have already been laid up in their homes with this malady. None have been seriously ill, however.

* * *

Pete Alderman, general manager for the Mark Brower chain of theatres, was painfully bruised when knocked down by a taxi recently.

* * *

Max Shulgold, formerly on the road for Goldwyn, is now officiating in a similar capacity with the Wid Gunning organization.

* * *

Saul Meltzer, of the Select road force is again at work, after a tussle with La Grippe.

* * *

On February 1st, Manager Harry E. Reiff of the Hodkinson exchange, celebrated the anniversary of his second birthday with that organization.

* * *

Mrs. Tearpot, wife of the manager of the Treveskyn Theatre at Treveskyn, Pa., is dead.

* * *

One of those famous Universal parties was pulled off in the Pittsburgh Exchange offices, January 27. Marie Prevost's "Don't Get Personal" was screened, and other amusements consisted of games, dancing and eats. About seventy-five were present, which included employes, their families and friends. A few outsiders present included: Major Wolf, of the U. S. Army, and wife; Lucille Rex, of the Billboard; William Walker, treasurer of the Gayety Theatre, and his mother; P. A. Mansfield, of the Press.

* * *

Fielding K. O'Kelly, who was for twelve years manager of the Lyric at Uniontown, has been made manager of the Liberty at Masontown, Pa.

* * *

The new Capitol Theatre at Charleston, W. Va., will not permit advertising slides to be shown on the screen.

* * *

C. W. Anthony, salesman for the Pittsburgh Vitagraph Exchange, and owner of the Paramount Theatre at Claysville, Pa., suffered a $22,000 loss when fire wiped out his home, theatre and other buildings owned by him in that town, a few days ago.

* * *

W. M. Leckemby has taken over the Palace at Hyndman, Pa., from Mrs. Sheirer.

* * *

Chris Wagner, movie magnate, of Connellsville, Pa., has gone forth with his wife, child and mother, on a ten weeks' automobile tour to Florida, and then will head West as far as Texas.

* * *

Several employes of the Pittsburgh Universal Exchange were victims of light "flu" attacks recently, but all are again hale and hearty and hard at work.

* * *

Nat Barach, Pittsburgh manager for Goldwyn, is back at his desk full of renewed pep, after attending the convention of Goldwyn branch managers at Chicago.

* * *

H. D. Nixon is now associated with the Associated Exhibitors here in the capacity of salesman.

A new feature at the East Liberty Cameraphone is the rendition of organ selections during the short intermission between performances. J. Harold Weisel is the officiating organist.

* * *

The Delton Theatre, Dormont, Pa., is handicapped somewhat by quarantine regulations which prohibit children under 16 years of age from attending the theatre, owing to an epidemic of scarlet fever. Manager Alderdice says it hurts.

Washington State

G. G. Maxey, of the local First National, has just returned from Butte, Montana, where he established a sub-branch of the Seattle office which will take care of all Montana exchanges. Mr. Maxey reports all exhibitors throughout Eastern Washington and Montana very optimistic, with conditions particularly bright in Butte, where the mines have reopened.

* * *

W. W. Hodkinson is on the Coast and will be in Seattle by the fifteenth. This is his first visit to the Seattle office, which was established three months ago with Ralph Pielow as manager. John P. Meehan, western district manager, will accompany Mr. Hodkinson.

* * *

The Francis Coe School has installed a complete equipment of graphoscopes, screen and portable booth. "The Land of Opportunity" will be shown extensively throughout the Seattle schools having equipment, in connection with the Lincoln Day programs. Mr. Brady of Graphoscope has shipped "Land of Opportunity" and two geographics on the Philippines and Spain, to Portland, for a month's circulation among the public schools of Portland.

* * *

Fred Sliter, field representative for First National, is in Seattle this week.

* * *

The Roy Gardner films were barred from the local Pantages Theatre. Mrs. Gardner was permitted to give a two-minute talk at each performance. An unsuccessful effort was made to disbar the act entirely.

* * *

Effective March 12, the Palace Hip Theatre will run one-a-week pictures, instead of the bi-weekly change.

* * *

T. E. Tuefel and F. A. Bernardo, special representatives for Pathe, have returned from Eastern Washington, where they report the three-reel Pathe Playlets are going strong.

* * *

H. W. West, sales manager for Famous Players, has gone to a convention in Chicago for the exploitation of "Mistress of the World." Mr. West will have full charge of its sale upon his return. G. F. Endert, manager of the local Famous Players, is in Spokane on business.

* * *

The New Liberty Theatre will open in Butte as a second run house in the near future. Plans are being discussed for redecorating and remodeling.

* * *

The Liberty Theatre at Cheney, Wash., has been taken over by William Card.

* * *

The Casino Theatre at The Dalles has been sold to W. T. Styles, who also owns the Grand. This makes The Dalles a one-man town. Thomas M. Hawkins was the former owner.

* * *

W. C. Banford, manager of the local Goldwyn office, is back from a recent convention in Chicago.

* * *

Mr. George Jackson of Vitagraph, is in Portland this week.

* * *

A. H. Huot, manager of the local Arrow office, is in Portland in the interests of "The Girl from Porcupine," the second Curwood release.

Detroit

United Artists Corporation is now comfortably located in the quarters in the Film Building formerly occupied by Realart.

* * *

Tom Ealand, former manager of the C. H. Miles theatres, is now special representative in Michigan for United Artists and has enjoyed an excellent lot of business during his first month.

* * *

Robert Peltier, of the Bijou Theatre, Mt. Clemens, has taken over the New Macomb Theatre in that city and will continue it with a picture policy. He may decide to close the Bijou for a few months during the cold weather and divert all his attractions into the New Macomb.

* * *

The New Tuxedo Theatre, seating 1,800, recently leased to Bert Williams, is enjoying improved business.

* * *

A number of the Detroit film men are wearing gold watches, having won recent exchange contests. Art Elliott received one from Doris May for having secured the most contracts on her pictures; John Ryder has one for having led the Detroit salesmen during Paramount Week, and John H. Young, Vitagraph manager, also has one for having led the entire country in sales during a recent contest.

* * *

The many Michigan frends of Jules Levy, formerly Universal salesman in Detroit, and recently manager of the Universal Exchange in Washington, D. C., will be glad of his well-deserved promotion, he having been promoted to district manager with supervision over Philadelphia, Washington, Charlotte and the South for the Universal.

* * *

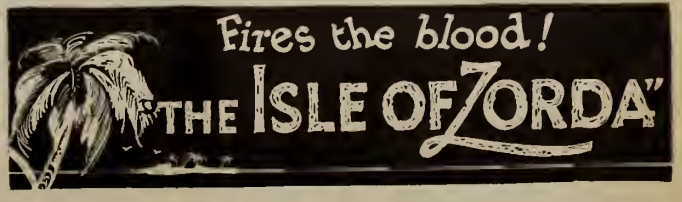
For the first time in the history of the Madison Theatre, a picture has played a return engagement there. This is a strictly first-run theatre with an admission of 50 cents top. The picture is "Molly O," with Mabel Normand. The business was so big the first week that Mr. Kunsky wanted to keep it on for another week but could not owing to another picture being booked, so he brought it back for a week later. Business was very bad the second week.

* * *

Ben Cohen, of the Colonial Theatre, and Jacob Schreiber, of the Blackstone Theatre, are sojourning in Cuba an Florida for a few months.

* * *

The DeLuxe Theatre, which played vaudeville during January, is back to its former policy of pictures exclusively. This is a John H. Kunsky theatre.



Selling the Picture to the Public

By EPES WINTHROP SARGENT

John W. Lunger, New Jersey Hustler Keeps Patrons by Springing Stunts

ABOUT the best asset a manager can have is a personality, and John W. Lunger, who manages the Opera House, Washington, N. J., has that to the last degree, according to a Paramount exploiteer. He fairly oozes stunts, and keeps his town jazzed up.

About his best stunt was advertising "The Woman God Forgot" as "the worst picture ever made." According to him it was so bad that he did not want people to pay for it, so he let them in free and they paid as they left, if they felt like it.

He was not quite certain whether or not his patrons were going to like the old-timer. Either they were going to like it or they were going to dislike it very much. He could not tell which.

They came in out of curiosity. They liked the picture, and it made more money than it would have done had a straight admission been charged and the picture advertised as good. People even stopped to argue with Mr. Lunger about it, and persuaded themselves and those about that it was even better than it really was.

When he played "Forbidden Fruit" he advertised a free taxi service. The town has only two public cabs. He booked these for the night at $1.50 each, and they brought in $12.50, showing a profit of $7.50. This was not much, but a lot of others who phoned for the cabs only to be told they had spoken too late, went in spite of the bad walking. They had their minds all made up to go, so they went in spite of the mud. It had been told in the announcement that the first come would be first served.

Any society or church organization desirous of raising money can work on shares with Mr. Lunger any Monday night. He first takes out the film rental and then splits 50-50. Sometimes he makes a neat profit, always he breaks even and he gets in a lot of people who could not come on a straight amusement appeal. They come "for charity" and eventually get the habit. The Presbyterian Church brought in 1009 admissions.

For "Heliotrope" he hooked the Colgate company for about $50 worth of sample bottles of heliotrope toilet water. For another picture he announced that he would sing. He came on, said he was bashful, and turned out the lights. No one thought he had it in him, and the applause was tremendous. Before the hand-clapping had died out he reached into the wings and brought out a local soloist who had really done the singing.

Around Christmas he had a benefit. Paramount supplied "Straight Is the Way" and he took in $475 and four tons of food, to be given to local poor.

He is at it all the time and keeps his patrons right on their toes. He has been in the same 3,700 town for nineteen years and has not yelped about bad business yet.

Lindlar Lobbies for "Mistress of the World"

The newest Lindlar lobby comes in four parts because the release, The Mistress of the World, is to be shown in four instalments. These come one after another, and to emphasize this fact and also to locate the story, four sections are used.

On the first instalment only the right hand section is mapped, showing the start from Copenhagen, the route across the Atlantic, through the Panama Canal to China and Thibet. The second panel carries "Next week we will go," the third "and then" and the last "Our Journey's End," a question mark is also painted on the three unoccupied spaces.

You cannot see it, because the art department made it very small, but there is a steamer just starting from Copenhagen. The box office is done into a Chinese pagoda, and lettered with the title of the first section, (don't call it an "episode"). Chinese decorations are pendent from the arch, and the posters on the side are done in Chinese characters with the explanation "Meaning Mistress of the World."

The second display carries the travelers across part of Africa, and a pair of horses shows the means of locomotion. In the lobby the box office is changed by the addition of a grass hut and a kettle for cannibalistic feasts. The kettle is not essential. The grass thatch is too easy to overlook. Use that.

In the third display the map is extended to the west coast of Africa and the pedestrians indicate that the adventurers are hoofing it, while the last section gives the return to Copenhagen, and here the essential is a wireless telegraph set, borrowed from some amateur or dealer.

We have it on the best authority that the bird on the banner is the Dove of Peace. It may not look the part, but it really and truly is a dove.

These Ticket Prizes Won Over the Schools

Getting both the day and Sunday schools interested in Little Lord Fauntleroy was the stunt that brought a 200 per cent. increase in business for the Strand Theatre, Salisbury, N. C.

Alex P. Robert had 50 copies of the synopsis struck off on the mimeograph and these were distributed to the public school teachers by the Superintendent of Schools. Each class was required to rewrite the synopsis as its English lesson for the day, and a ticket prize was given by each teacher for the best composition.

That meant one ticket to each class, but a number of classes came down in a body with their tecaher in command, and all but one of the kids paid admission.

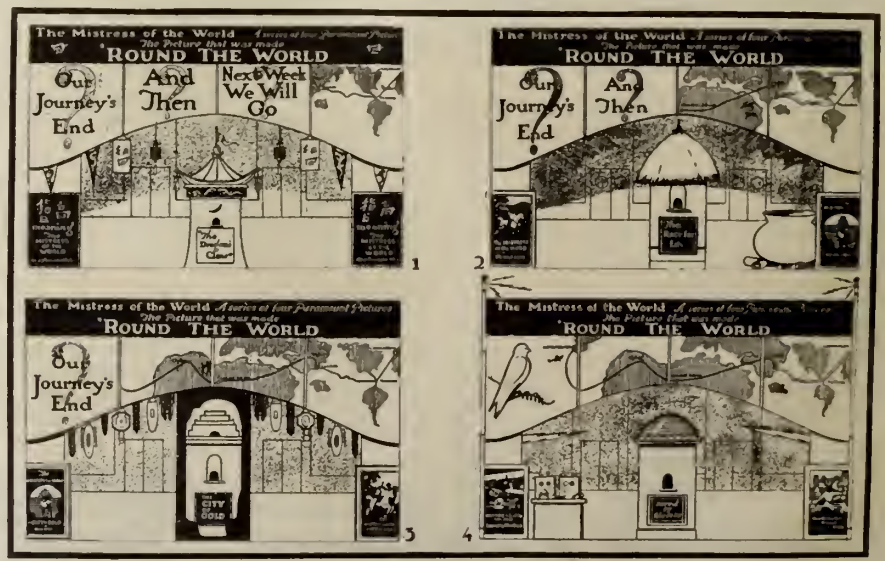
This pleased the school board so well that the Superintendent wrote a note of thanks to Mr. Robert for interesting the pupils in the right sort of play, and offered his co-operation at any future time.

To back this up a few Sunday school teachers were induced to entertain their classes, and those who were not approached had to bring their charges or lose favor.

The picture played to three times the ordinary business at an extra cost of only $5 and some passes. The money was for an open book with a cutout on one side and selling talk on the other, which was used in place of banner over the house front.

Making Them Read

Misspelled words on the billboards for the Jensen & Von Herberg houses in Seattle are one of J. W. Sayres' ways of making them read what is told on the boards. Prizes are given each week for the first reports on the errors and the prize-chasers now follow the bill posters around.



THIS LATEST LINDLAR LOBBY RUNS FOR FOUR WEEKS

It is designed to show the progression of the story in the four-part release, "The Mistress of the World." The box office decoration is changed to further emphasize the fact that this story is in four parts

Selling the Picture to the Public

Two Part Ballyhoo for "A Connecticut Yankee"

Getting away from the motorcycle knights, the American Theatre, Paterson, used two mounted men to ballyhoo "A Connecticut Yankee" when it played that attraction.

Both men were mounted, the horses being blanketed. One was in correct armor and carried a lance and shield. The other was dressed as "Sir Boss" with a laced coat and a plume in his modern silk hat. He wore trousers, too, of course, but they halted above the knees to show his b.v.d.'s and his socks.

They did not ride together, but would meet each other coming down the street, engage in an altercation and joust, one using his lance and the other the staff he carried. Then they would ride off in opposite directions only to reappear a few blocks away along the main streets.

The little comedy fight did even more to put over the play than the ballyhoo, for it held the attention of the crowd and also conveyed some idea of the humor of the play.

To boom "The Queen of Sheba," the same management contributed a real honest-to-goodness chariot race to the field day of the local Guard regiment. The Armory was large enough to permit two horse chariots to be used and the stunt was a knockout, with a resultant sentiment in favor of the play.

Theodora Took in a Mardi Gras Parade

Mobile is one of the Southern cities still holding to the Mardi Gras celebration, and this gave point to the parade staged by King Brothers when they presented Theodora at their Crown Theatre.

It also made the parade possible, for they were able to borrow some chariots and floats and they put on a street ballyhoo requiring some forty persons and employing a number of horses.

There was no band, but a mounted trumpeter rode ahead and his frequent bugle calls got attention for the turnout, bringing people to their windows and from down the the side streets.

The chief point was the Theodora float in which the daughter of Charles King was enthroned with a retinue of pages and attendants, but there were chariots and slaves carrying banners upon each of which was one of the letters of the title. About a dozen men, taken from the ranks of the unemployed, walked on either side of the pageant distributing handbills for the attraction. The affair was staged by J. W. Hines, who does the construction work for the Mardi Gras.

The house front looked like a dime museum with an excess of paper, including cut outs from two twenty-four sheets, showing the lions, but it helped to bring in the crowds, and for the first time King Brothers were able to stage a profitable run for a week, for Mobile classes as a three day town at best.

Don't Tell Everything Advertised by Phones

Two telephone booths and some wire formed the basis of the lobby display for "Don't Tell Everything" at the Rialto Theatre, Columbus, Ga. W. C. Johnson built the booths and borrowed real telephones from the local company. One showed Elliott Dexter at the phone and this was labeled "Tell Him What You Must, But Don't Tell Everything." The other side showed a cutout Gloria Swanson listening to the revelations. On top of the box office was a cutout of Wallace Reid "listening in." The wires ran from one booth to the other. It might help to have the wires strung so that they appear to enter one ear and pass out of the other. We think that Mr. Johnson's display was a little confusing in that he lettered the lower part of the booths for Nazimova in Camille. It did not look exactly right to see a large "Rudolph Valentino" just below the Dexter cutout.

Another telephone stunt was calling up women asking them if they could keep a secret, saying "Hush. Don't Tell Everything" and hanging up. The idea seemed to take hold and a lot of the women who were stung promptly proceeded to help Johnson out by copying the stunt in an effort to get square with the unknown joker. Johnson sent out only a few of the calls, but the message went over hundreds of wires before the day was out.

Made Triple Appeal on a Lobby Display

Because he advertised "The Girl from God's Country" as "a romance of land, sea and air," C. M. Watson, of the Grand Theatre, Columbus, Ga., made a triple display in his lobby. He hung from the ceiling the aeroplane which seems to have been flying around the Southern Enterprises territory. Below he had a platform on which a mechanical automobile ran in circles, while in the center of the track was a toy ship. This was backed by a larger painted cut out ship.

The display was not run continuously, but was worked at intervals. It seemed to attract more attention by working intermittently instead of constantly. The platform was homemade and the use of the toys cost six seats. Many extra tickets were sold in spite of the inclement weather.

Beat the Sheik

John F. Casey, of the Liberty Theatre, Providence, fought "The Sheik" with "Way Down East," using the cardboard walking dolls with very decided success. He writes that they were putting the Griffith production over, but he noticed that one of the featured players in the production was at a drama house, and by announcing a personal appearance on Friday afternoon he played to a packed auditorium on a decidedly off day, and now his matinee record goes to a Friday instead of a Saturday. That's using his head, and it brought the usual cash returns.

Tied to Insurance

E. R. Rogers of the Tivoli, Chattanooga, felt he could use a little extra advertising for A Man's Home, so he tied an insurance agent to the idea that a man's home is not properly protected unless there is insurance to guard against his death. It was worth three tens of extra advertising, and although the Tivoli was not directly mentioned, it helped to back up Mr. Rogers' own space.

Here is an idea good for any house playing this title.

MAKING THEODORA SHOW A PROFIT DOWN IN MOBILE, ALA., FOR THE CROWN THEATRE

On the left is shown the start of a parade requiring the services of forty persons in costume and winding up with a float showing Theodora on her throne. This parade was worked both afternoon and night. The bugler was used to get attention for the parade, which was staged by the man who has charge of the annual Mardi Gras pageant. The other side of the cut shows the house front

Selling the Picture to the Public

"BURN 'EM UP BARNES" HAD A BETTER CAR THAN THIS
But, except for the cycle cops, he did not attract as much attention as did this ballyhoo for the Strand Theatre, Memphis. The boys in the background were carriers for the local paper route, and were guests of the house

Tiny Toddle Car for Burn 'em Up Barnes

The chief exploitation stunt for Burn 'Em Up Barnes at the Strand Theatre, Memphis, was a miniature automobile run through the streets by a professional ballyhoo man. He covered most of the town during the run and his appearance won the laugh that is the essence of ticket selling on a comedy.

Thomas G. Coleman also had 150 oilcloth signs painted up, which were given to the street newsboys with the promise that if they wore them they were good for one admission to the show. That many bannered kids can create a lot of comment in a town the size of Memphis. In addition a special invitation was extended the regular route carriers of the News, and of course the newspaper reciprocated with a write up of the party. The boys carried four strip banners in their march to the theatre.

Used 5,200 Tags

Diamond shaped tags were tied to every auto, lamp post, mail box and store front in the city limits, 5,200 tags being used, and several autos were bannered including a stripped racing car. The best of the news stands were carded.

With very little newspaper work, the attraction was put over for more business than the weather gave Mr. Coleman any right to expect.

An Ornate Display Helped Texas House

Pretentious lobby displays invariably help the pictures they advertise if in no other way than that they suggest that a picture on which so much care has been lavished must be out of the ordinary. It is the same idea as the fancy wrapper for package goods. It does not improve the film, but it does help to sell it.

The Strand Theatre, Waco, Texas., does a line of work strongly suggestive of the displays of O. T. Taylor, and this frame for Norma Talmadge in "The Wonderful Thing" might have been adapted from one of his designs.

It is a cutout from a six sheet set into an ornamental frame consisting of side pillars and a fancy cross piece. Changing the shape of the top and repainting the pillars will permit a variety of designs to be worked out from a comparatively limited supply of material.

It will be noted that the frame is so proportioned as to fit the dimensions of the lobby arch, though it is not set against these pillars, as that would carry the design too far back from the building line.

The top sign appears to be air brush work, though it gives the effect of carved letters.

The lobby is one hundred percent First National, for Ray in "Two Minutes to Go" is the underline and the current comedy is a Mack Sennett. They make a regular art gallery of the place and apparently stick to posters, for no still frames are to be seen.

Rubbered Door Knobs

T. W. Young, Jr., of the Frances Theatre, Dyersburg, Tenn., used door knobs on "Don't Tell Everything," but he made a departure in using rubber bands for the hangers instead of cord. Bands cost a little more than string, but they will grip together, slip on more easily and stay put. A few ounces will equip a lot of hangers.

He also advertised for a woman who would not tell everything, using his screen, and teased with the title in the newspaper.

Threw in the Show

Getting a new angle on "Molly O," the Empress Theatre, Laramie, arranged with the store handling the "Molly O" hats to give one free ticket with each hat purchased, and, of course, the free ticket brought a paid admission, to say nothing of the advertising the store had to give the snow to effect the hook-up.

Cet Your P. T. A.?

Gobs Guide Guests

Many of the theatres playing Harold Lloyd in "A Sailor Made Man" have dressed their house staffs in naval uniforms for that engagement, and the idea seems to have pleased.

The Capitol Theatre, St. Paul, dressed its sixteen girls and five men in the bell bottomed trousers and roomy blouses of the gobs, and only two of the sixteen girls rated good conduct stripes. How come?

THIS LOBBY SUGGESTS THE O. T. TAYLOR DESIGNS
It is from the Strand Theatre, Waco, Texas, and was used to advertise Norma Talmadge in First National's "The Wonderful Thing." Such a display cannot but help create a favorable sentiment for the picture it advertises, and it is renewable

Selling the Picture to the Public

Hyman's Christmas Ads Show Unusual Lettering

Edward L. Hyman's ad letterer did an unusually good job on the Christmas ad for the Mark-Strand, Brooklyn. His main title was strong and clear, and the small lettering as cleanly cut as though printed from cast types. It was the best of the Hyman displays in some time and sets a new record even for that house. It is only seventy lines, double, but so well is

MARK
STRAND
BROOKLYN
FULTON ST. AND ROCKWELL PL.
Direction EDWARD L. HYMAN
A Merry Christmas
Expressed in Rich Gifts of Mark Strand Holiday Screen Art, Festive Music and Yuletide Novelties
JACKIE COOGAN
(The Kid)
in
"MY BOY"
Overture "A Symphony of Christmas"
Mark Strand Carolers and Famed Orchestra
Alois Reiser, Conductor
"In a Toy Shop"
A Musical and Dance Revelry
Larry Semon Comedy "The Bell Hop"
An Out of the Inkwell Fleisher Cartoon "Invisible Ink"
NEXT WEEK BEGINNING SUNDAY JANUARY 1ST
ELSIE FERGUSON & WALLACE REID
in "PETER IBBETSON"

A NOTABLE HYMAN AD

it displayed that in the page it gives the suggestion of a larger space. This is chiefly because there is less announcement in the space and so there is room for some white to show, and white always gives the suggestion of size. The lower 27 lines look almost as deep as the top 43 because the upper part carries solid text and a cut as well as the signature. This part looks slightly crowded where the lower is neat and open. The feature is given all the display, because it is felt that it is best to sell one thing well and to let the other features ride along with that. Even Larry Semon is not given the usual display because it is felt that on a Christmas bill Jackie Coogan carries the major pull. It must have, for the house did a large matinee business as well as in the evening with the children all out of school and clamoring for amusement.

—*P. T. A.*—

Folding a Circular Made a Good Teaser

Robbins' Olympic Theatre, Watertown, N. Y., made a useful teaser out of a folder merely through the method of folding. It was a four page sheet, printed on the first and third pages. The first had a ten line "30,000" at the top and below the first third, set diagonally, the additional text, "There are 30,000 people in the beautiful city of Watertown and vicinity who will do exactly the same thing Sunday, December 25, and all the week. Are you with them? Better get in line. They will——." The dash ran clear to the edge of the sheet and indicated a turnover. The third page told that they would all go to the opening of the Olympic. The house also used a neat script invitation for the opening, sending to a selected list of the socially and political elect, with a card good for two admissions. As the opening bill was the Lloyd comedy, "Never Weaken," and one of the versions of "The Little Minister," it was a bill to brag about, especially when backed up by a good musical program. The teaser came from the fact that the circular was so folded that only the 30,000 showed when the slip was removed from its envelope.

—*P. T. A.*—

Twenty-four Sheet Is Good Lobby Closer

When the Rialto Theatre, Rice Lake, Wis., played "Dangerous Curve Ahead," E. L. Newell, the manager, used a 24-sheet on a movable board to completely close the house entrance when the picture was not showing. Just what he did with it at showing times is not made clear. From the photograph it would seem that the support was a cloth which was rolled up out of the way when it was desired to open the house, and possibly this is a regular feature. It may interest other managers who want to make a big display and who have a house about as wide as the sheet. This is a trifle wider and is lettered on the side to take up the extra space.

—*P. T. A.*—

A NOVEL IDEA FOR THE DISPLAY OF A TWENTY-FOUR SHEET

Paneled Advertisement Gives a Pretty Effect

Loew's Palace Theatre, Washington, makes an effective use of panels in this display for Agnes Ayres in "The Lane That Had No Turning." Too small a type in the ears spoils some effective copy. These read: "The Nation's Most Beautiful Theatre" and "The Month's Most Popular Picture." That last is a great deal better than "The biggest picture of the season" and similar hook ups. You can stand

A NICELY PANELED SPACE

for its being the most popular picture of the month where the other claim would cover too much ground. The printer has given the display a nice composition. He has played up the lines which need it most and has put a lot of type into the space without making it look too heavy. He does this by keeping down the smaller lines so that they do not overset the star and title. The actual copy for the feature is little more than thirty lines single, but it all gets over. Paneling does not always work as well as this, and heavier rule would have killed this down to almost nothing. It is the light rule work which gives it both charm and distinction, and in this particular form the Washington Post printers seem to lead the country. The majority of printers would use about two point solid rule and make it all look like an obituary notice with the star in a mourning border.

—*P. T. A.*—

Makes Double Features The Big Week Appeal

Loew's State Theatre, Cleveland, makes a return to the half page spaces to advertise a double feature program, offering ten reels of feature. The space is well displayed, and too much talk is skillfully avoided. It is probable that the regular reading matter covered all the points of the change in policy, and it remained only to put over the titles. The schedule makes clear the showing times, and the patron who wants one of the other of the offerings can pick the most suitable hour for what he may desire to see. We should be sorry to see the State going over to double features permanently, but this may be merely an effort to win back patrons attracted by the opening of another picture house to vaudeville. The best appeal in this display is the fact that a drama and a comedy are offered which make their appeal to the two classes of playgoers. Even the sketches and the lettering carry out the

Selling the Picture to the Public

idea, for the drama is given a more sedate letter and the title is illustrated with a half-tone star cut where the comedy has jazz lettering and a breezy line sketch, more in keeping with the subject than the heavier half-tones. Suiting the style of the illustration to the nature of the subject is one of the refinements of advertising, yet it is something which should always be done to get the best results. More than one crisp little comedy has been hurt by having had to carry a ponderous scene cut which does not suggest the light nature of the story, and more than one drama has been sold at a disadvantage because it did not convey in the advertisement the suggestion of its strength. If managers gave more attention to the harmony of their advertising, we believe that they would do a better business, for any business they bring in is that much in addition to the money the story and star will attract without advertising. Each star and, to some extent, each title has a certain value to the box office. This could be counted upon merely through the announcement of the offering. The office of the advertisement is to give the widest publicity to these certainties. If the advertisement can go beyond this and sell the tickets to the men and women who are not attracted by star or story, then advertising is paying a real profit. The star and title can be announced in type and get over. The additional appeal of design and well-written copy pulls in the "velvet."

—P. T. A.—

Makes Full Page Bricks With Very Little Straw

R. D. McKay, of the Strand Theatre, Sydney, N. S., sends in a full and a half page for "Way Down East" and wants us to give them the once over. He adds that he is going to "trouble" us from time to time until he achieves the hundred per cent. advertisement. He will trouble us when he stops, not while he is sending in, because that is what we are here for. It strikes us that Mr. McKay had to do a lot with a very little to do with. Perhaps he did better than he might have done with more cut material at hand, for he has achieved a nice display without overloading the space.

WAY DOWN EAST
STRAND
D.W.GRIFFITH
Way Down East
NEXT WEEK
Commencing Monday
The much wished for and long expected Film Sensation
IS HERE AT LAST
for a short Engagement at Sydney
Movie Fans should see
THIS MASTER PHOTOPLAY
WAY DOWN EAST
WAY DOWN EAST
Based on Wm. A. Brady's Famous play by Lottie Blair Parker and Joe R. Grismer with Big, Tremendous, Overpowering Climax in a Raging River of Ice.
Every mood and temperament of this wonderful depiction breathes into the story by the specially written musical score, realistic effects and startling surprises and thrills
"Way Down East"

THE SYDNEY FULL PAGE

His half page is even better, for there he uses the three column pumpkin cut, with four of the circular reverses to form a centre panel and very little else. He put the idea over with the full page, which was run on the Thursday before the Monday opening, and ran the half page on Monday instead of Sunday to give him the "today" which is always more definite than "tomorrow." We take it that he used the pull of this page and a half to give him a good reading showing in the Sunday paper. If he did he won a three day showing with two days of large advertisements. In the full page he uses a program cover cut that does not show up. This was made for working on a better grade of paper and it goes into a black and white for news work. It does, however, give him a good reverse title and shows up as well as the two half tones used, but the local paper is not strong on press work and we think it wiser to cut out even coarse screen half-tones in favor of open-line cuts. To offset a lack of cuts, he panels the program. This probably was a makeshift and yet it gives so good a result that we would favor its use even where the cut supply was more generous. With a big production the paneled program gives distinction to a large space. The four small panels in the corners are well done, but most of the selling is achieved in the 24 point used for most of the display. This says enough and not too much or too little. This seems to be intentional and not accidental. Mr. McKay knows how much to write in order to sell his public and he does not overload even where he has an entire page at his command. He knows that the value of the full page is that it permits the use of larger type; not more words. It is a lesson that some persons apparently never learn.

—P. T. A.—

A HALF PAGE FROM CLEVELAND IN WHICH THE DESIGNS MATCH THE STYLE OF THE OFFERING

Read this advertisement just below. It means money for you.

PICTURE THEATRE ADVERTISING

is a book every exhibitor needs. Packed with ad-stunts, tested advertising wrinkles, information on every phase of advertising for the picture house.

$2 postpaid.

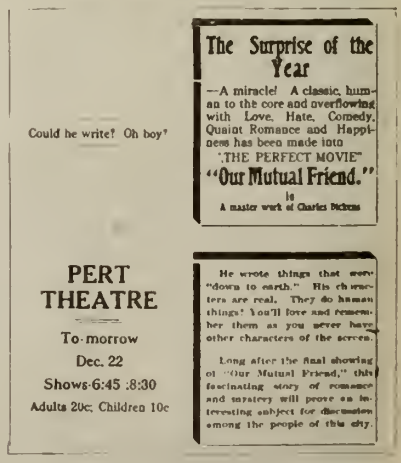
ORDER QUICK! YOU NEED IT!

Chalmers Publishing Co.

516 Fifth Avenue New York

Here Is a Proposition in Advertising Ethics

John W. Creamer, of the Pert Theatre, Gillespie, Ill., sends in some samples of his work, including a two fives for "Our Mutual Friend," and adds that in the copy the panels were marked to go to the left of the space but the printer put them on the right. He wants to know which we think is the better arrangement. Our preference is for the copy as shown, though the printer had no business changing the layout. He is supposed to do as the advertiser tells him and not what he thinks is best. He can suggest a better arrangement, but it is up to the advertiser to assent or dissent. We are educated to do certain things. One of those things is to read from left to right. In a display such as this, the matter on the left gets


Could he write? Oh boy!
The Surprise of the Year
—A miracle! A classic, human to the core and overflowing with Love, Hate, Comedy, Quaint Romance and Happiness has been made into "THE PERFECT MOVIE"
"Our Mutual Friend."
by
A master work of Charles Dickens
PERT THEATRE
To-morrow
Dec. 22
Shows 6:45 :8:30
Adults 20c; Children 10c
He wrote things that were "down to earth." His characters are real. They do human things! You'll love and remember them as you never have other characters of the screen.
Long after the final showing of "Our Mutual Friend," this fascinating story of romance and mystery will prove an interesting subject for discussion among the people of this city.

THE GILLESPIE PANEL

the greater attention, and in this instance the side head "Could he write?" is a sort of preface to the panel, and should be read first, though we believe that the line opposes the wrong panel and that the bottom box should have been raised to the top or the line dropped to the bottom. The "Could he write?" belongs to the panel starting "He wrote things that

Selling the Picture to the Public

were down to earth." It has no bearing upon "The surprise of the year," and so it is out of place. We think that if we had been laying out this display we would have put the lower panel above the upper, and have brought the upper down into the lower left-hand corner, shoving the house signature over to the right. This gives a third, and we think, a better arrangement of the text and provides the display with a better balance. We do not believe that it makes very much difference in a small town. We think the message got over as it was, would have gotten over as it was originally planned and would have sold with the third arrangement. The only point is that the third arrangement would have given a better balanced display and would have brought the four elements of the announcement into a better harmony. We do not feel a very great admiration for that printer, anyhow. In another display he spells January three ways in five trials. He gets it "January" three times and "Junuary" and "Jaunary" once each and speaks of "A mother story that his is the greatest target in all the world." Mr. Creamer has to trust to the weekly paper, for it is all he has, but lately he has cut from three tens to a single ten for the week because he finds that he does not get back the difference in the cost of thirty as against ten in increased attendance. Ten inches sells as well as thirty and he has the good sense to cut down to what will bring him the most money for his investment. That is the trouble with a weekly advertisement, unbacked by a daily issue. It does not last over the week, and the extra money spent might better be put into exploitation or a mid-week throwaway. We think that it would be even better to sell the first two or three days in the newspaper space instead of spreading it over the entire weekly program, playing up the Monday and Tuesday bill and taking merely a line or two for the other four days, and then throwing out paper Wednesday for the remainder of the week. This may not mean a further reduction in the space, for it is necessary to use a certain amount of space to persuade the paper to run the reading notices, and ten inches. probably does not cost more than $2 or $2.50 and it is worth that much to keep the good will of the editor. Apart from that, we think that the cut to ten inches is a good move. Concentrating on the early shows will be still better. Sell the first two days, get them in and you can work the slides for the remainder of the week, but you can't display six shows in any number of inches and get them over the week.

—*P. T. A.*—

Shea Makes a Change in Sunday Advertisements

After using practically the same display in the Buffalo Sunday papers for something like two years, Harold B. Franklin has made a change in the form of the Saturday-Sunday ads and gets three distinct spaces in which to sell the attractions. The three are 100 lines by eight, with the Criterion getting almost two columns on an upright while the vaudeville house is given a broad white display and the Hippodrome and North Park are combined in a reverse just below. The only thing we do not like about the display is the cutoff between the Criterion and the other two spaces. Its shape makes it so different that the heavy rule design is not needed and a neat double rule would have been better. The same holds good for the border between the vaudeville house and the Hip. It is not needed. The reverse is better than any rule work could possibly be. But this is a first time and we think that Mr. Franklin has already corrected the artist. To see a change in the Shea style is almost like seeing Noah's ark come steaming down the Hudson. It seemed to be a permanency, but we like the new division of the space much better than the old and believe that it will be found more flexible in proportioning space to the value of the attractions at the different houses. It shows up on the page as well as it does in the cut, but we would like to see Mr. Franklin try the effect of a heavier cover line at the top. You will note that a mortise is used for the small type in the reverse ad. You don't catch Mr. Franklin permitting his artist to throw away money with small lettering in the reverse. He knows it does not pay. There is one thing about films. They can't kick at their billing. Look at that vaudeville space with its two headlines and the "added feature," "extra feature" and "special extra attraction." When you have five features and only four fillers, it takes a lot of words to keep them all satisfied. Films can't talk back or leave the bill flat on Monday morning.

—*P. T. A.*—

Sells Ince Production on a Printed Argument

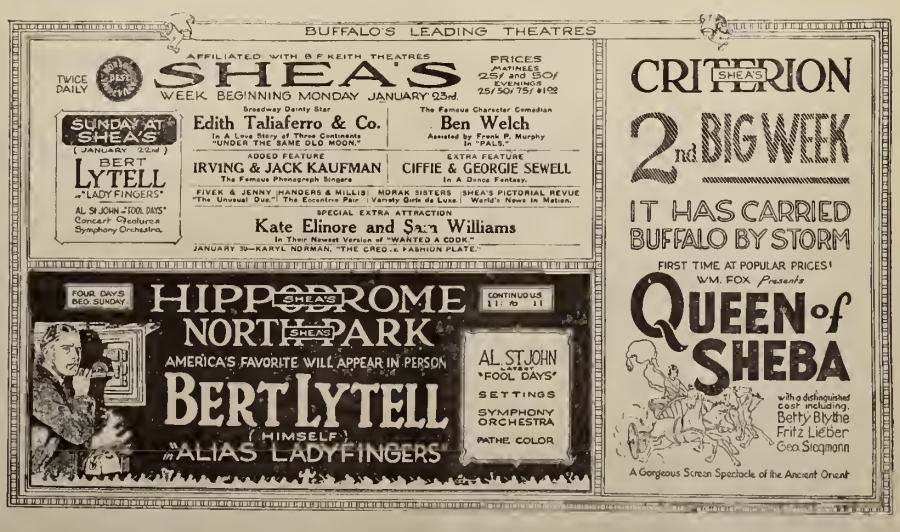
The Grand Theatre, Topeka, sold the Ince production, "Hail the Woman," on the type argument rather than on title or producer. The

THE TOPEKA ARGUMENT

two panels shown in the accompanying reproduction are both appeals for the story. That on the left is supposedly written by Ince, and tells how the production went over in Los Angeles at three different tryouts. On the right is the house opinion of the play. This is a six twelves. In a smaller space with much the same layout, but with a different cut to fit the smaller space and with the cast omitted, the text at the left is a reprint from this paper in which the possibility of first running the picture in the drama houses was announced. In this the right-hand panel is given to the same Ince copy used here. This is only a three sixes and was used to follow the original splash, but the same method was employed, since it was felt that by this means the picture could be put over better than through big display lines. It takes a really big picture to live up to this style of advertisement. You must first have something to talk about before you ask a patron to read so many words, but if you have the subject, it will impress if you handle it in this manner. People will feel that so much talk about a production marks a production worthy of being talked about. You can use this treatment only occasionally, but every six months or so you can make a profound impression by abandoning big display lines for the moment and going to type talks. But don't start anything like this unless you are thoroughly sold on the idea yourself. You must first of all be convinced in your own mind that you have a worthy subject or you cannot discuss it in a manner that will be convincing to others. It does not matter whether you are selling pictures or corn-cure. If you give it your personal recommendation you must feel that what you say will be backed up by what you offer. And make a note that sometimes you can make a news item work for you. We do not believe that criticism of out-of-town papers helps much, even if that criticism comes from New York or your own theatrical centre. Few give much credit to criticism. On the other hand a news item is more convincing and carries far greater weight. Look to the news columns for your press material and often you will find something that will sell far better than the most favorable criticism.

—*P. T. A.*—

Add "Hail the Woman"

Add "Hail the Woman" to the hook-up titles. Greenhalgh, of the Associated Producers' Washington office, dropped down to Richmond and tied-up two pages for the Ince picture at the Bijou Theatre, and you hailed the woman who wore blank corsets or used Dash's bread or John Doe's union suit, and a hotel even hailed the woman tourist. The contest was to form the title as many times as possible from the words in each advertisement, using each letter only once. This ensured a close reading of all the advertisements, which is the argument on which these hook-up pages are generally sold.

THE NEW FORM OF THE SHEA ADS IN BUFFALO

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Moran of the Lady Letty

(*Dorothy Dalton—Paramount—6,360 Feet*)

M. P. W.—Distinctive and rousing sea melodrama. There are enough thrills to satisfy the most avid.

T. R.—A real thriller in the nautical line. Registers as a bully melodrama which should make money for the exhibitor.

E. H.—Rugged adventures, finished acting, genuine background and rapid, realistic action lift this high above the crowd.

N.—As good old-fashioned melodrama "Moran of the Lady Letty" is seldom surpassed.

Chasing the Moon

(*Tom Mix—Fox—5,092 Feet*)

M. P. W.—Tom Mix's activities are accompanied and enhanced by some of the wittiest sub-titles ever written.

N.—Some stunts in this weak effort.

T. R.—The title writer has labored valiantly to lift the subject with a series of comedy captions.

F. D.—Some good stunts but story and comedy is poor.

Julius Caesar

(*Anthony Novelli—George Kleine—5,748 Feet*)

M. P. W.—Once a masterpiece always a masterpiece—describes George Kleine's film.

F. D.—Splendid production for special and educational showings.

N.—Picture cannot hold the interest at a high pitch throughout. On the other hand, it does offer genuine entertaining incident.

T. R.—This portrayal of the life of the world's greatest military genius has an appeal for every group of spectators.

Billy Jim

(*Fred Stone—R-C Pictures—4,900 Feet*)

M. P. W.—Mediocre Western.

E. H.—A western drama with no special points of appeal beyond beautiful scenes beautifully photographed.

F. D.—A western of average calibre as far as production is concerned but it lacks the action and thrills usually expected in this type of feature.

T. R.—If there is one thing that stands out above all others in this picture from R-C, it is the beautiful exterior shots of the Canadian Rockies. Does not quite get over.

N.—Hardly suffices to travel feature length.

The Call of Home

(*Featured Cast—R. C. Pictures—Six Reels*)

M. P. W.—A one scene picture.

T. R.—For a picture of real character it is going to be difficult to find a better one than "The Call of Home."

N.—Well-sustained drama, with excellent flood scenes.

F. D.—Nothing very much to distinguish familiar triangle story.

The Golden Gallows

(*Miss DuPont—Universal— 4,808 Feet*)

M. P. W.—Weak story and faulty continuity make this Universal feature starring Miss DuPont, below average in interest.

F. D.—The story becomes hackneyed, unconvincing and dry; the director gets careless and allows incomprehensive bits to creep in and his players to do extraordinary things; there is no suspense and the love interest wanes slowly, but surely.

T. R.—Of the late releases starring Miss DuPont, this one is the best one of them all.

N.—Conventional and uninspired.

Boomerang Bill

(*Lionel Barrymore—Paramount*)

M. P. W.—Entertaining. Retains a decided box office value.

E. H.—A man's size production with a bizarre central character made convincingly real by the gifted Lionel Barrymore

N.—As fine a sample of human interest as has been shown in some time.

F. D.—Excellent performance of Barrymore stands out above all else.

T. R.—Lionel Barrymore is seen to good advantage as the star of this crook drama.

Where Is My Wandering Boy Tonight?

(*Featured Cast—Equity*)

M. P. W.—In addition to having a title that should prove an excellent box office magnet, this new State right special is in possession of a really splendid human interest story that will not fail to entertain once your patrons are brought inside the house.

T. R.—Has heart interest in abundance, yet it is not of the super-weepy category. The strain of the feelings is lightened at times by situations calling for quiet chuckles rather than laughter.

N.—Frankly "sob stuff" with sure-fire hokum.

F. D.—Old song furnishes excellent title for mother love picture. Theme plus title should make this sure fire.

SERVICE

Exhibitors Place Utmost Confidence in

Moving Picture World Reviews

Because they have proved for themselves, by comparison, that the reviews are frank, fair and fearless.

Exhibitors have long ago determined that Moving Picture World tells the truth about pictures uncontrolled by advertising, and in the best judgment of the writer.

And the reviewers are capable of writing from a showmanship angle.

SERVICE

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Use the blank printed in this department or, better still, write us that you'd like a free supply of report cards.

Associated Exhibitors

ROAD TO LONDON. Very good program picture, nothing big. Advertising; two newspapers, lobby, sixteen one sheets. Patronage; the best. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

Equity

FORBIDDEN WOMAN. Elegant production, well staged. Lacking story, did not satisfy. Print in poor shape, took an hour and a half to put in shape. Advertising; regular. Patronage; small town. Attendance; fair. W. Pease, Centennial Theatre, Lowell, Wisconsin.

First National

BOB HAMPTON OF PLACER. This is the best picture we have shown, from every point of view. In spite of the bad roads we had a full house and they have not stopped talking about it yet. Advertising; one sheet, six sheets, window cards and heralds. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

DINTY. Wesley Barry is a fine actor. He is well liked by both old and young. A very good picture. Advertising; billboard. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

HABIT. A pleasant surprise and patrons all well pleased. Mildred Harris is gaining in popularity here. Advertising; ordinary. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

THE KID. Good comedy. Producer compelled us to buy twelve program pictures to get it. Producer overcharged us on these pictures; never again. If they won't sell you the picture outright, don't take it. Advertising; papers and slide. Patronage; town. Attendance; good. Mrs. J. A. Tranelle, Elite Theatre, Placerville, California.

LAST OF THE MOHICANS. Picture did not draw for us. People did not like it and told us so at the door. Some left during the show. Advertising; one three sheet, two sheets, set photos and newspaper. Patronage; mixed. Attendance; poor. Sam Brooks, Liberty Theatre, Hailey, Idaho.

LOVE'S OUTCAST. First Ben Turpin "special." If Mack Sennett himself had anything to do with making this, they ought to bar him from the game. Rotten isn't half strong enough, and it would be an insult to cheese to call it that, and charged for as a "super-special comedy." R. J. Relf, Star Theatre, Decorah, Iowa.

NOBODY. Good picture, well produced, sensational; no draft, nobody came. Advertising; heavy. Patronage; family. Attendance; fair. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

PECK'S BAD BOY. Best kid picture we ever played and the best drawing card since "The Old Nest." Advertising; six sheet, three sheet, set photos, heralds, slide and newspaper. Patronage; younger class. Attendance; fair. Sam Brooks, Liberty Theatre, Hailey, Idaho.

PLAYTHINGS OF DESTINY. Exceptionally good picture. Everyone pleased. Regret that I did not raise price as it was worth it. Advertising; heralds, one sheets and photos. Patronage; middle class. Attendance; good. F. L. Fox, Tokio Theatre, Morehouse, Missouri.

THE SIGN ON THE DOOR. A picture that will hold your audience from beginning to end. 100 per cent. satisfaction. Advertising; two one sheets, six sheet. Patronage; small town. Attendance; very good. J. F. Schlez, Columbia Theatre, Columbia, North Carolina.

THE SILENT CALL. A sure winner. Book this picture, more favorable comments on this picture than any one we have shown in many a day. Advertising; newspaper, heralds, lobby display. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

SOWING THE WIND. Very fine picture, above the average and will please very large per cent of woman patronage. Advertising; cards, heralds and newspaper. Patronage; high class. Attendance; fair. Geo. O. Monroe, Gilbert Theatre, Beatrice, Nebraska.

TWO MINUTES TO GO. Play it up big to school students. Best Ray picture yet. Plenty of action. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Fox

CHILDREN OF THE NIGHT. A Russell picture always says a good house for us, but his new pictures do not please as much as his older ones where he portrayed the western type. Patronage; middle class. Attendance; fair. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

NIGHT HORSEMEN. Good picture. Mix good puller here, but this failed to draw, on account of business depression. Advertising; newspapers, billboards and lobby. Patronage; small town. Attendance; fair. Ray Pfetcher, Isis Theatre, Roseville, Illinois.

PRIMAL LAW. A good program picture, however they should have starred the kid, Frankie Lee, instead of Farnum. Advertising; billboards, handbills, band. Patronage; neighborhood. Attendance; poor. W. L. Landers, Gem Theatre, Batesville, Arkansas.

STRAIGHT FROM SHOULDER. An excellent picture and kept audience in uproar most of the time. Buck Jones improves with every release. Advertising; one sheets, cards, slides. Patronage; small town. Attendance; good. John C. Mapes, Knights of Pythias Theatre, Chester, New York.

Goldwyn

CABINET OF DR. CALIGARI. Some will like this, but the greater part will not. Advertising; usual. Patronage; country town. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

FOR THOSE WE LOVE. Photography too dark, too many closeups of both Compson and Chaney, did not arrive with our audience. Goldwyn's price was all right, but the picture was just a picture. It takes more than that to make them come in at present. We did not get them in and ran at a loss. Advertising; two column, six inches, two evening papers, full lobby. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

OLD SWIMMIN' HOLE. Drew big on a stormy night, and pleased over 90 per cent. Advertising; posters, newspaper. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

NORTH WIND'S MALICE. A good picture, drew big crowd for a Minnesota night and at this place, in winter time. Action in the picture was very good, story good. Advertising; newspaper, one sheets, photos and slide. Patronage; mixed. Attendance; good. Ernest M. Cowles, Orpheum Theatre, Pelican Rapids, Minnesota.

WHAT HAPPENED TO ROSA. All about a shop girl trying to get in society to marry a doctor and she succeeds. Children like it, but older people weren't suited. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Hodkinson

KING SPRUCE. This was my second run on this picture. I would advise all small exhibitors to run good pictures two or three times and still make more money than on cheap six or seven-reel (mostly reels) features. Advertising; one sheet, slides and handbills. Patronage; middle class. Attendance; good. E. H. Haubrook, White Center Theatre, Seattle, Washington.

MAN OF THE FOREST. Cannot fail to please. Book it, if possible. Hodkinson has always sold pictures on their merit. Advertising; newspaper and slides. Patronage; mixed. Attendance; fair. Mrs. J. Franelle, Elite Theatre, Placerville, California.

Metro

THE LITTLE FOOL. This Jack London story is a satisfactory program offering and was enjoyed by my patrons. Advertising; two one sheets and slides. Patronage; mixed. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Straight from the Shoulder Reports

Paramount

AFFAIRS OF ANATOL. A good picture, but rental too high. They get all the profit. If you buy pay only a little more than program price. Patronage; small town. Attendance; good. G. S. Bovee, Florence Theatre, Elk Point, South Dakota.

BACK PAY. A splendid production but the action is a trifle slow at times. Six reels would have told the story as well. Advertising; lobby, newspapers, billboards, heralds and organs. Patronage; mixed. Attendance; very good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BEHOLD MY WIFE. Good, very good, but not worth half the money they take away from you for it. Patrons liked it, but didn't have any great run at the box-office and not a soul threw a fit of enthusiasm either during or after the show. Advertising; billboards, newspapers and lobby. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Ia.

THE CALL OF YOUTH. English picture. Poor story and poor acting, pleased no one. Charged us by far too much. Advertising; newspapers and slide. Patronage; small town. Attendance; fair. Mrs. J. B. Franelle, Elite Theatre, Placerville, California.

CAPPY RICKS. Good picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

CONRAD IN QUEST OF HIS YOUTH. Not quite the sort of picture they want Meighan in, although it satisfied most of them. Advertising; usual. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

END OF THE WORLD. A very fine production, except too much cigarette. Advertising; usual. Patronage; regular. Attendance; fair. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

EXIT THE VAMP. Good picture and star well liked in any picture. Will please 90 per cent. of any audience. Advertising; two newspapers, lobby, sixteen one sheets. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

EXPERIENCE. Excellent picture. Advertising; big. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

HUCKLEBERRY FINN. Fair picture, many disappointed with it, film in rotten condition. Advertising; ordinary. Patronage; small town. Attendance; poor. E. S. French & Son, Memorial Hall, Pine River, Minnesota.

INSIDE THE CUP. The strongest and most appealing picture I have ever played Pleased everyone. Advertising; program slide, 1 sheets and photos. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Thetere, Snyder, Oklahoma.

JAILBIRD. Good, pleased all. Film was in bad condition. Advertising; regular. Patronage; small town. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

KENTUCKIANS. If I get another one as slow as this one I'll change the name of the theatre to a Pullman car name, and charge sleeper rates. Too slow in development. Monte Blue has by nature too long a face not to allow himself a smile once in a while. Advertising; two papers, two columns, eight inches. Patronage; rural town. Attendance; poor. Columbia Theatre, Columbia City, Indiana.

LADIES MUST LIVE. Betty Compson is just as pretty as can be in this. The story is big; no doubt of it. Three of them. You will have to stay awake to get all of it but it is there, and a whale of a picture. Play it, this is something that people should see, has something to it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

LADIES MUST LIVE. Fair production, lacks pep. Didn't go over, something lacking. Advertising; newspaper, special exploitation, one sheets, three sheets, cards. Patronage; highest class. Attendance; fair. Jno. G. Pierce, Family Theatre, Mahanoy City, Pennsylvania.

OLD FASHIONED BOY. Ray doesn't mean much to me. This is just an ordinary Ray picture. They're all alike. Patronage; small town. Attendance; fair. L. Hables, Reel Joy Theatre, King City, California.

ONE A MINUTE. Fine comedy-drama, lots of pep and good sub-titles, the kind of picture that pleases my patrons. Business bad on account of weather. Advertising; ones, threes, sixes, photos, newspaper. Patronage; mixed. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

PRINCESS OF NEW YORK. Another dark brown pill to swallow on a foreign made picture. Such pictures dissatisfy my patrons. Advertising; sixteen one sheets, two newspapers, lobby. Patronage; mixed. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

RENT FREE. Very good picture. Star, Lila Lee, not the woman to play opposite Wallace Reid. Advertising; three 24 sheets, two newspapers, lobby. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SEA WOLF. A wonderful production with a plot that will be remembered for some time. One hundred per cent. satisfaction. Advertising; program, newspapers, six sheets, ones, photos and slides. Patronage; mixed. Attendance; good. Al. V. Bothner, Majestic Theatre, Troy, New York.

THE SHEIK. Detail, settings, photography and all that make a fine production were incorporated. Pleased. Advertising; like a circus. Patronage; better class. Attendance; good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SHEIK. Satisfaction both ways, exhibitor and audience. One of the best we have played, but not a huge financial success; increased the price ten cents, but rural towns have not the money to spend. This picture is much milder than the novel and Famous Players deserve credit or rather the director does, for this. The "flappers" and the "needle and nod club" were a little disappointed. Attendance; fair. Columbia Theatre, Columbia, Indiana.

THE SHEIK. With Agnes Ayres and Rudolph Valentino, the biggest picture I have run in eight months. Made more good money on it than any picture I ever ran. It sure is a box-office knockout, and picture is there to back up all you say. Attendance; capacity. W. F. Harding, Princess Theatre, Mt. Doro, Florida.

SINS OF ROSANNE. Pleased a poor crowd. Patronage; small town. Attendance; poor. S. Hables, Reel Joy Theatre, King City, Calif.

TOO MUCH SPEED. A knockout from any angle. Theo. Roberts runs away with show. Whole cast and everything about it good. Another proof that they can make good ones clean. Patronage; small town. Attendance; capacity. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THREE WORD BRAND. A real Hart production and one of his best. He is well liked here. Advertising; usual. Patronage; regular. Attendance; good. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

WHAT'S YOUR HURRY. Well liked, a picture that any class will take to. Advertising; posters, one sheets. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, North Fork, West Virginia.

THE WHISTLE. A picture that is strong enough on its dramatic merits to be good. Gives Hart a chance to show that he can act without chaps and a gun. Will disappoint only those that expect to see Hart in his customary role of bad man. Advertising; regular posters, star draws here. Patronage; mixed. Attendance; better than average. O. V. Drew, Acme Theatre, Vinal Haven, Maine.

WOMAN GOD CHANGED. Good picture and will please if you make them see it from beginning. I started 7:30 p. m. with comedy, started feature 8 p. m., only one show, which is new way for my patrons. Advertising; advertised big. Patronage; small town. Attendance; capacity. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Pathe

HALF A CHANCE. I keep a list of all the pictures that have made good in the big downtown houses, when the price gets within my reach I book the picture no matter how old and I always pack my theatre. Have been in the game for years. I don't pay all my money to the film exchanges. Patronage; middle class. Attendance; good. E. H. Haubrook, White Centre Theatre, Seattle, Washington.

Realart

FIRST LOVE. Picture very good. Star, Constance Binney, well liked; business top notch, film in good condition. Advertising; billed heavy. Patronage; family. Attendance; very good. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE FURNACE. Exceptionally good picture, rental at fair price. Advertising; newspapers and slide. Patronage; town Attendance; fair. Mrs. J. B. Fravelle, Elite Theatre, Placerville, California.

THE BELOVED VILLAIN. One of the best comedy-dramas we have ever run. Wanda Hawley's pictures are all good. Advertising; photos and one sheets. Patronage; small town. Attendance; poor, but no fault of the picture. E. A. Oestern, Oestern Theatre, Harper's Ferry, Iowa.

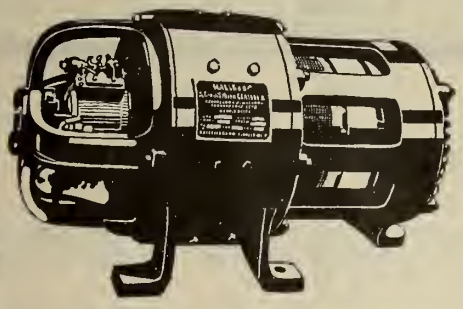
TWO WEEKS WITH PAY. Excellent, just comedy enough in this to make it a dandy little picture. Pleased 100 per cent. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

R-C

AT THE STAGE DOOR. Good. Pleased 100 per cent. Advertising; newspapers, posters, usual display. Patronage; good. Attendance; fair. Elk Theatre, Longview, Texas.

STING OF THE LASH. We can commend this feature very highly; you have all

THINK IT OVER



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25 to 60 per cent. and the second year 100 per cent. Let us tell you more about this proposition. Send us today, (a) A. C. amperes used, (b) size and make of carbons, (c) length of throw, (d) size of picture, (e) kind of screen, (f) angle of throw.

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you will find, in General Instruction No. 9, which begins on that page, how to adjust your tension correctly. I believe the trouble is in the film, and not in the projector, though it is possible it is a combination of both. The aperture plate being worn would have no appreciable effect in causing such a fault.

When Show Is Off

When the show is off, and no audience present, put in a film which has given trouble through jumps at splices. Project it at usual speed, but have one hand on motor switch and the thumb of your other hand all ready to clamp down on the projector flywheel the instant there is a jump, brake the flywheel with your thumb, at the same time pulling the motor switch. Examine the patch carefully. See (a) if it is excessively wide and stiff. If so try and determine whither the jump came when the splice was at the aperture or on the intermittent sprocket. If the latter, then the seat of the trouble is self evident. The splice was too wide and stiff to bend around the sprocket properly. (b) If the splice was crooked or the sprocket holes badly matched, and again try to determine whether or no the jump came when the splice was at the aperture or at the intermittent sprocket.

If the latter, again the trouble analyzes itself. The sprocket holes do not fit the sprocket teeth properly, but are small, on one side at least, and the teeth clamp, or bind in them. Again the trouble is in the film and not in the projector.

Another important point is to carefully examine the intermittent sprocket teeth, using a condenser lens as a magnifier. See general instruction No. 8, page 462, of your Handbook, with regard to this.

Also pay particular attention and see if the narrow, properly made splices do or do not go through without causing trouble. Personally, as I said, I think the trouble is in the film, or maybe partly also in the worn condition of the teeth of your intermittent sprocket, though it is possible a stiff splice in the film might cause a jerk which would bring about a jump through or by reason of wear elsewhere in the mechanism, though hardly.

Will you please advise me as to what result you get from the test suggested. Remember, though that very wide or very stiff patches or crooked ones almost inevitably will cause movement of picture on the screen.

As to the wiring, why it depends on what amperage you use at the arc, but inasmuch as you presumably have sixty ampere maximum capacity inductors, I shall figure on that. All-right! Your sixty ampere arc will most likely be about 40 volts, hence the maximum wattage at the arc will be 60x40=2,400 plus the loss inherent in the inductor, which we are entirely safe in taking at a maximum of ten per cent. The total wattage consumed from the line will therefore be 2,400+240=2,640 watts, and since the primary amperage will be equal to the secondary wattage (including loss) divided by line voltage, we have 2,640÷110=24 amperes taken from the line, or 48 amperes if both arcs are burning. There, therefore, is no reason why you cannot burn both arcs at once, since your wires have sufficient capacity, as also have the switches, and the fuses if they are 60 ampere, as they probably are.

If you have a voltmeter you can verify this by actually measuring the voltage of your arc, which doubtless may not be just forty. Anyhow, whatever it is, just multiply it by the amperage you use at the arc, add 10 per cent. and divide the result by the line voltage. The final result will be the amperage taken from the line by that arc. I might remark that if you are blowing sixty ampere fuses, and those fuses are on the primary, something is wrong.

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1-6 HP MOTORS 110 Volt 60 Cycle **ONLY**

$10.00
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Owing to cancellation of a large contract, we are overstocked and consequently are sacrificing the price. The motors are strictly high-grade and fully guaranteed by a responsible manufacturer.

We don't know how long they will last so order quick.

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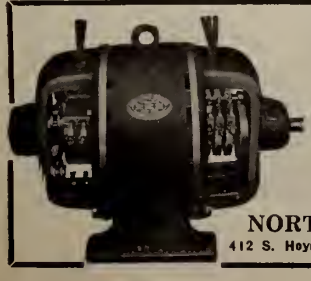

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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

Better Equipment

Conducted by E. T. KEYSER

E. S. Porter Tells About Simplex's High Intensity Projection Lamp

AN announcement has been issued by Edwin S. Porter, president of the Precision Machine Company, regarding the development, designing and building of the new Simplex-Sun-Light arc high intensity projector lamp which is now ready for the market and which constitutes a welcome accessory to the modern projection room.

"Many people," says Mr. Porter, "are apparently under the impression that the high intensity arc is something which has been developed in the past year, but such is not the case. The high intensity arc has been in use for some seven years and played a most important part in the great war, for it was the Sperry Gyroscope Company, of Brooklyn, who having advanced so far in searchlight work were selected by the United States Government to equip the United States Navy with Sperry high intensity searchlights which played so important a part in our naval transport work in bringing troops and supplies to France.

Sperry to the Fore

"In actual warfare, wherever a searchlight was used by United States forces on land or sea, it was the Sperry high intensity searchlight that was used exclusively, thus making it the only American light of its kind used abroad which can be interpreted as a splendid tribute to the engineers of the Sperry Company.

"It might be of interest also, to know that the searchlight which is now nightly projecting a beam of light seven miles straight up into the heavens is a Sperry light which is now being tested out in Brooklyn, and receiving the close attention of lighting experts as well as military and naval men from every country in the world.

"The tremendous strides taken by the Sperry organization in high intensity work attracted the attention of J. Justice Harmer, president of the Sun-Light Arc Corporation, who so arranged matters that his company was granted exclusive rights to the Sperry high intensity lamp in the motion picture field. The Sun-Light Arc Corporation has undoubtedly revolutionized studio lighting through the installation of its Sun-Light arc units which produce in the studios practically the same lighting results as are obtained through the use of real sunlight in exterior work.

Of Interest to Exhibitors

"And now we come to the period which interests the projector users. Immediately following the war, a lamp of original design for projector use was developed by the Sperry Company, whose experience, facilities and data provided them with everything that was needed to produce an ideal motion picture arc lamp.

"Together with the engineers of the Sun-Light organization they worked along altogether different lines than had been followed by others. The idea that was always before them was to produce a lamp that could be used on varying amperage and that would be readily adjustable as is the present type of carbon arc lamp and yet strong and rugged enough to withstand high amperage.

"Fourteen months before any other theatre had installed any kind of high intensity lamp one of the new Sperry Sun-Light lamps was quietly placed in the New York Capitol Theatre projection room where its work was carefully checked up, and this lamp was soon followed by three of similar design. So well did they do their work that Samuel Rothafel, the manager of the Capitol, wrote a strong letter of endorsement after having used these lamps for a year and watching them function.

Announcement Deferred

"Yet no announcement had been made of this marvelous lamp, although hundreds of men interested in projection had visited the Capitol projection room, and after watching the results invariably requested details as to when this type of lamp could be had for the general market. At this time, no commercial lamp had yet been announced that would operate on anything but a certain fixed amperage.

"Meanwhile the Precision Machine Company had become interested in the Sun-Light arc high intensity lamp (which name was given the Sperry lamp when Mr. Harmer's organization procured the motion picture rights to it). Having, through experience in projector building, a most comprehensive knowledge of modern projection room requirements, I incorporated some Simplex ideas into the lamp which is today known as the Simplex Sun-Light arc high intensity lamp, and which according to all who have seen it work, can well be declared an achievement in projector lighting.

Weaknesses Eliminated

"This lamp, I claim, has completely eliminated all weaknesses. Its construction is extremely rugged, all contact units being of such type and design that tend to greatly strengthen their efficiency, as well as promote long service. A striking and unusual feature lies in the fact that it can be used on any amperage between seventy and one hundred and twenty.

"Another departure is noted in the fact that instead of being operated in a fixed position the Simplex-Sun-Light arc is equipped with every adjustment handle that is found on the ordinary carbon arc lamp, which permits for the focusing, centering and adjusting of the light.

"The 'positive head,' which is the technical term for the unit which holds the positive carbon, is readily removable and fastened in a manner which permits of quickly exchanging this head. The contact through which the current enters the positive carbon is a distinctive feature inasmuch as it is operated by a finger clamp which easily lifts up, yet it is so constructed and located that it sets into its seat in a floating position to compensate for any irregularity in the carbon and at the same time affords a perfectly tight contact.

"All springs used in the lamp are far removed from the heat sources, while the motor which operates the lamps is outside of the lamphouse.

Types A and C

"In the type 'A' lamp, the regular Simplex motor which drives the projector is used in conjunction with the new Simplex arc control, while in the type 'C' lamps the motor is located on the outside of the rear end of the lamphouse. The many advantages obtained through having the motor away from the inside of the lamphouse can be readily recognized.

"The feeding mechanism of both types

EDWIN S. PORTER
President, Precision Machine Company

J. JUSTICE HARMER
President, Sun-Light Arc Corporation

Ready—

EASTMAN FILM CEMENT

Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain both in projection and re-wind is restored. The splice is secure against break or buckle.

Eastman-made and Eastman-tested as the presence of this seal on the container testifies:

Eastman Film Cement is the only cement that may be used successfully with either Regular or Safety film. It may be obtained in 1 oz. and 16 oz. bottles, and gallon containers.

EASTMAN KODAK COMPANY

Motion Picture Film Department Rochester, N. Y.

of lamp is a revelation to all who have followed high intensity lighting, for these units are of such positive but simple construction that they eliminate complication of mechanism and absolutely undivided attention while running.

"The Simplex-Sun-Light arc projection lamp has already been installed in many of the Loew Theatres (this circuit having adapted this type of lamp exclusively) and already almost one hundred of these lamps are operated in and around New York City with most satisfactory results. Both Mr. Harmer and myself are agreed that we did well to wait until we had a 100 per cent. unit to offer to the industry before placing the reputations of our respective organizations behind our lamp."

Newman Issues Folder

The Newman Manufacturing Company, of Cincinnati, has just issued an attractive folder which shows its exclusive marquise designs to splendid advantage.

It Can't Be Done Successfully Today Without Some Practical Experience

WE are in receipt of the following communication from a gentleman, who, at present, is successfully conducting a meat market:

Moving Picture World:

As I am intending to remodel a building I purchased lately for a moving picture house, I would like your advice as to how to operate.

The building will be forty-four by ninety feet, with a nice front and lobby.

I have been in business for a long time, but the picture business is new to me.

Will you please write and tell me all about how to rent the films.

I overheard a salesman trying to rent or book a picture to an operator of a moving picture house and it sounded like they were trading horses or mules. Is it the only way to bargain for a film?

The best advice that we can give you is about the same kind of an advice that you would give to a motion picture exhibitor who wanted to quit his own game and become a butcher, to learn as much as you possibly can of the new business before starting out for yourself.

It requires just as much knowledge, experience and ability to run a picture house as it does to run a meat market, and the experience must be gained at first hand.

If you had started out to run a meat market, knowing as little about it as you do about the picture business at present, you would never have been able to accumulate the building which you are now remodeling for a picture house.

Get a job as an usher, a ticket seller or a handy man around a picture house and keep your eyes and ears wide open and watch how everything is done and try and find out why. At the same time, provide yourself with a copy of Richardson's Handbook, Hallberg's Picture Theatre Electricity and Sargent's Picture Theatre Advertising, and study them while you are getting practical experience in the theatre.

Pay the Projectionist

If possible, get some projectionist to let you act as his assistant and pay the projectionist to teach you everything that he knows. Not that you will project your own pictures, but the more you know about practical projection, the better show your house will put on.

Your observations regarding the methods by which films are sometimes booked are, unfortunately, true, but after you have induced your boss to trust you with this part of the business, you will probably discover the reason for this condition of affairs.

The best thing for you to do with the new building would be to rent it to someone as a picture show, while you are learning the business.

Would Head for a Loss

From the fact that the MOVING PICTURE WORLD already has three subscribers in your town, we know that you will be up against competition and you would be simply riding for a fall if you should open up a show on your own hook in your present state of inexperience.

After comparing the price per pound which we are paying our own butcher for meat with the price of admission to some mighty good shows, we don't know but that the best advice which we could give you would be to keep right on selling meat instead of admissions. However, if you are determined to go forward, MOVING PICTURE WORLD will help you as it helps all exhibitors, great and small, to the best of its ability.

Algase Adding New Houses to His Chain

A. A. Algase, president of Pacific Coast Theatres, and vice president of the North West Theatres Company, of Seattle, operating a chain of moving picture theatres in the Northwest and North Central Washington, will open his new thousand seat "Rialto Theatre" at Wenatchee, Washington, exclusively for pictures, on March 1.

The Rialto building is a reinforced concrete and brick structure and absolutely fireproof. A $19,000 Wurlitzer organ is used. The cost of building and furnishings represent over one hundred thousand dollars.

A. A. Algase, who has been a moving picture exhibitor and builder for seven years, contemplates building two more new houses this year, one in Vancouver, Wash., and one in Astoria, Ore. Work on these will commence May 1, 1922.

The Rialto Theatre, of Wenatchee, will be under the management of F. E. Wesp, who has been associated with A. A. Algase Theatres for several years.

A good summer business doesn't just happen

You've got to go after it.

And you need something more than good pictures, too.

You've got to have comfort—cool, restful, satisfying COMFORT.

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Pittsburgh, Pa.

Install Monsoons for *this* summer

Write for Booklet S-3

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CINEPHOR

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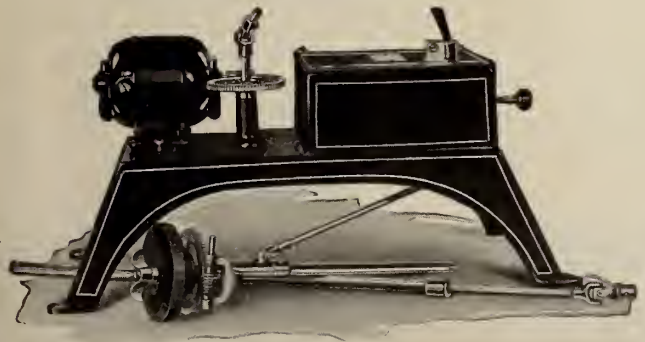
The *Completely Automatic*
ARC CONTROL



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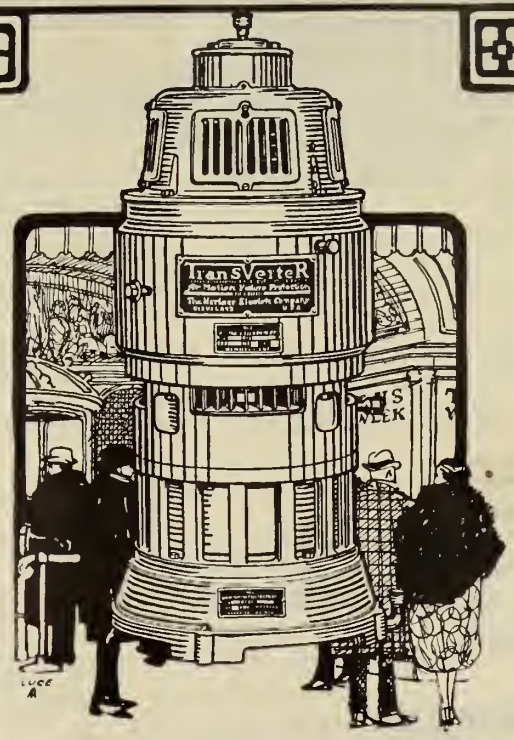

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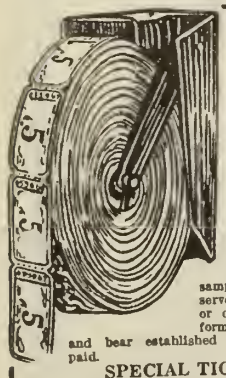

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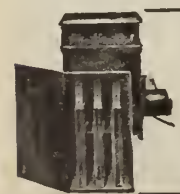

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Thirteen New Companies Incorporate at Albany

With thirteen companies incorporating at Albany, the past week witnessed a decided increase in the number of companies incorporating in the motion picture business in New York State. While the aggregate capitalization of these companies represented $278,500, the capitalization in all but one instance was for a low amount. The company having the largest capitalization was the Samuel Zierler Photo Play Corporation, capitalized at $100,000, with Samuel Zierler, of Jamaica; Rose Greenberg and Freda Freeman, New York City. The other companies include the following:

Other Incorporations

Smalley-Maxey Theatre, Inc., $500, Oneonta, William C. Smalley, James J. Byard, Jr., Cooperstown; Thomas J. Maxey, Latrobe, Pa.' Morgan Productions, Inc., $5,000, Betty Morgan, H. S. Hechheimer, George A. McCormick, New York City; The Miriam Theatre, Inc., $10,000, Joseph and Bessie Brandevin, Benjamin I. Tunick, Mt. Vernon; Poughkeepsie Theatres, Poughkeepsie, $3,000, Ely Elting, H. R. Gurney, W. DeGarmo Smith, Poughkeepsie; Minsky Theatrical Enterprises, $10,000, M. William Minsky, Julius Kendler, Julius Girden, New York; City Motion Picture Syndicate, $10,000, Saul Abramson, Harry Kroll, Jacob Squire, New York; The Erdill Theatre Corporation, $10,000, Leonard Bergman, A. L. Erlanger, E. S. Golding, New York; the P.A.D. Corporation, $50,000, J. J. Hally, G. Q. Dean, C. A. Smith, New York; One West 143rd Street Amusement Co., $15,000, George W. Wetmore, Jr., J. E. Taylor, H. A. Robertson, New York; Di Lorenzo, Inc., $25,000, Joseph and Vincent Di Lorenzo, H. J. Jantser, New York; Noted Dramas, Inc., $30,000, C. S. Hervey, Elizabeth Fingeroth, Lee R. Wakoff, New York; Exhibitors Delivery Company, $10,000, J. J. Jacobs, Aaron Hartman, John Harvey, of New York City.

Canandaigua Playhouse Will Open on March 3

William J. McFarlane, mayor of Canandaigua, will open the Playhouse in that western New York city on Friday, March 3. He has invited all exhibitors and exchangemen in the territory to be present.

A celebration party will follow the opening performance. The Playhouse will have a seating capacity of 1,200 and cost $100,000. An $18,000 organ is one of the features of the theatre.

The Canandaigua Theatres Corporation will operate the house. The policy will be pictures and vaudeville.

Bridgman's New Theatre Boasts Two Simplexes

The new Bridgman Theatre, Bridgman, Mich., built by F. W. Gart and O. A. D. Baldwin, of Bridgman, was formally opened on January 20. The house seats 300, is forty feet wide by one hundred feet long, and cost $40,000.

The projection room equipment, which was installed by the Michigan Motion Picture Supply Company, of Detroit, Michigan, exclusive distributors for the Simplex products in Michigan, consists of two Type "S" motor driven Simplex projectors equipped with Snaplite lenses. R. O. Bassett is the projectionist.

Bradford House Leased

Craniedas & Company of Brooklyn, who are interested in the control of the Haven Theatre in Olean, N. Y., will take over the lease of the Bradford Theatre in Bradford, Pa., on May 1. Lease of the house was obtained from Charles Samuels of Jamestown and Mose Reis of New York, owners. The theatre will be redecorated by the new operators.

Monsoon Moves

In order to render more efficient service to the exhibitor, the Monsoon Cooling System, Inc., has removed its offices from 1476 Broadway, New York City, to quarters in its factory building, 71 North Sixth street, Brooklyn.

The consolidation of office and factory will make for even better service all along the line and expedite orders considerably.

The office telephone number in future will be Greenpoint 6331.

One for Orchard Park

Cola W. Lyon of Orchard Park and Douglas Morris of Buffalo have organized the Orchard Park Amusement Company, to conduct a motion picture theatre and community recreation center in Orchard Park, N. Y. The plans call for a $25,000 building, with an auditorium seating 500.

New Park to Open

The New Park Theatre will open in Hammondsport, N. Y., about April 1. The Park at present has quarters in the town hall. Its new location will be in the Wood block, which is now undergoing alterations.

MAILING LISTS
MOVING PICTURE AND LEGITIMATE THEATRES

22166	Moving Picture by States per M	$5.00
1219	Film Exchanges, for List	7.50
196	Manufacturers and Studios	3.50
419	Machine and Supply Dealers	4.00
3674	Legitimate Theatres U. S. & Can.	25.00
810	Vaudeville Theatres	7.50

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HELP WANTED

ORCHESTRA LEADER and organist: For Ohio city, tbirty tbousand. Must bave good library and be expert cueing pictures. Short hours, no Sunday work. State experience and salary. Ohio, c/o Moving Picture World, New York City.

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WANTED TO LEASE OR BUY a fully equipped and going moving picture theatre, preferably in central Pennsylvania, but will consider any otber section. Must stand investigation. Give full data in first letter. Box 247, Moving Picture World, New York City.

WANTED TO LEASE—Moving picture tbeatre, fully equipped; must pass state inspection. Tell all particulars first letter. Box 237, Moving Picture World, New York City.

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FIVE THOUSAND YARDS Battleship Linoleum; four tbousand of best grade cork carpet. Government surplus stock at less than wbolesale prices. J. P. Redington, Scranton, Pa.

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FOR SALE—"Tbe Grey Seal" (32); "Scarlet Runner" (24); "Secret Kingdom" (32); "The Vampires" (27); "Open Your Eyes" (7); "Discarded Woman" (6); "For Freedom of Ireland" (5); also largest selection other serials, special productions, comedies, educationals, travelogues. Guaranty Pictures Co., 126 West 46tb Street, New York City.

SERIALS, FEATURES, 5, 6 and 7 reelers. Cowboy and comedies carried in stock. Let us quote on your requirements. Serial Film Exchangefi, 126 West 46tb Street, New York City. Cable address, "Serialfilm."

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Northwestern Theatres Are Busily Outfitting

The Grand Theatre, Renton, Wash., Miss Marie Connelly, manager, has installed two type "S" Simplex projectors. Installation was made by the Western Theatre Equipment Company.

Manager Wm. Cutts, of the Columbia Theatre, Seattle, has purchased a new screen, which is being installed by the Western Theatre Equipment Company. Other new screens have also been purchased by Manager Merle Davis, of the Ansonia Theatre, and by Manager F. Lynn, of the American, both of Butte, Mont.

The Francis Coe School, Seattle, has bought a complete projection equipment, consisting of projector, screen and portable booth.

The Rialto Theatre, Wenatchee, has installed a Wurlitzer Hope-Jones orchestral organ.

The Buffalo Academy Reopens for Pictures

Sam Carver has reopened the new Academy Theatre in Buffalo as a picture house, installing a large Wurlitzer orchestral organ as a feature. The projection equipment formerly used by the house is being retained. "Should a Wife Work?" was the opening attraction. Mayor Schwab spoke. I. H. Herk of New York owns the house.

Picture Theatres Projected

PETALUMA, CALIF.—T. & D. Theatre Company has purchased site at Washington and Kentucky streets for new theatre.

SAN FRANCISCO, CALIF.—Aaron Goldberg has plans by Albert W. Burgren for moving picture theatre, to cost $30,000.

TAFT, CALIF.—O. R. Christian has let contract for erection of moving picture theatre, 54 by 120 feet, with seating capacity of 1,200.

MERIDEN, CONN.—Harry Goldman will shortly start work on new moving picture house, with seating capacity of 1,000.

WALLINGFORD, CONN.—Harry Goldman plans to erect moving picture house here.

CHICAGO, ILL.—Ira Saxe is preparing plans for new moving picture theatre to be erected at 7169 Grand avenue, with seating capacity of 300.

FRANKFORT, IND.—M. L. Connelly has plans by Rodney Leonard, Peoples Life Building, for rebuilding fire damage Blynn Theatre.

FORT DODGE, IA.—Outdoor Amusement Enterprises of Des Moines will establish an amusement park on North Seventh street, to cost about $150,000. Outdoor theatre will be a feature.

MARENGO, IA.—Albert Smith plans to erect new moving picture theatre.

DETROIT, MICH. — Ellenstein Realty Company, 408 Moffat Building, has plans by Kohner & Seeler, 1432 Kresge Building, for one-story brick, stone and tile moving picture and vaudeville theatre, 34 by 111 feet, to be erected on Chene street near Garfield avenue.

JACKSON, MICH. — Michigan Catering Company has purchased building at Pine Lake, which it will convert into theatre. Address E. N. Reid, manager.

PONTIAC, MICH.—Fisher Brothers, Fisher Building, are preparing plans for company now forming for one-story brick, hollow-tile and stucco moving picture theatre, with seating capacity of 700, to be erected on Saginaw street near Prospect avenue.

SPRINGWELLS, MICH. — George D. Williams, 7110 West Lafayette Boulevard, Detroit, has plans by Kohner & Seeler, 1402 Kresge Building, Detroit, for theatre, to cost $100,000.

BIWABIK, MINN.—William Dominik, of Grand Theatre, Duluth, will open new moving picture theatre.

CLARKSDALE, MISS.—R. M. McWilliams contemplates rebuilding recently burned Marion Theatre.

ST. LOUIS, MO.—Marcus Loew, 1463 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for fireproof theatre, and store building to be erected at Eighth and Washington streets, to cost $1,000,000. Theatre will have seating capacity of 3,000.

ATLANTIC CITY, N. J.—Young's Old Pier at Tennessee avenue, which is being rebuilt, will have a new theatre. This is but part of extensive improvements decided upon by the Central Pier Corporation, of which Joseph Mott, of the Traymore, is president. The pier will have new front, two stories in height, with five stores facing Boardwalk and six on either side of the arcade.

MONTCLAIR, N. J.—Ernest T. Hinck, 56 Highland avenue, will erect theatre at Church street and Bloomfield avenue, to cost $350,000.

CEDARHURST, L. I., N. Y.—M. Shapiro & Son, 103 West 43rd street, New York, have contract to erect moving picture theatre and apartment building on Central avenue for Cedarhurst Construction Company, to cost $200,000.

FLUSHING, L. I., N. Y.—Associated Screen News Laboratories has plans by Samuel Cohen, 32 Union square, New York, for one-story fire-proof addition to film laboratory, 49 by 60 feet, at Congress avenue and Park place.

NEW YORK, N. Y.—Simel Holding Corporation, 1438 Broadway, has plans by S. Walter Katz, 505 Fifth avenue, for two-story brick theatre and store building to be erected at 178th street, Webster and Valentine avenues, to cost $1,000,000.

NEW YORK, N. Y.—Eugene De Rosa is preparing plans for theatre to be erected at 171st street and Ogden avenue, with seating capacity of 2,000.

SCHENECTADY, N. Y.—Casino, new moving picture house erected by Martin Casio, has opened.

SCHENECTADY, N. Y.—M. Shapiro & Son, 103 West 43rd street, New York, have contract to erect two-story moving picture theatre, 108 by 192 feet, at State street and Erie Boulevard for Strand Theatre Corporation, 1579 Broadway, New York, to cost $350,000.

THOMASVILLE, N. C.—New theatre will be erected to replace building used for that purpose, with seating capacity of 700. Will be devoted to moving pictures and occasional road attractions.

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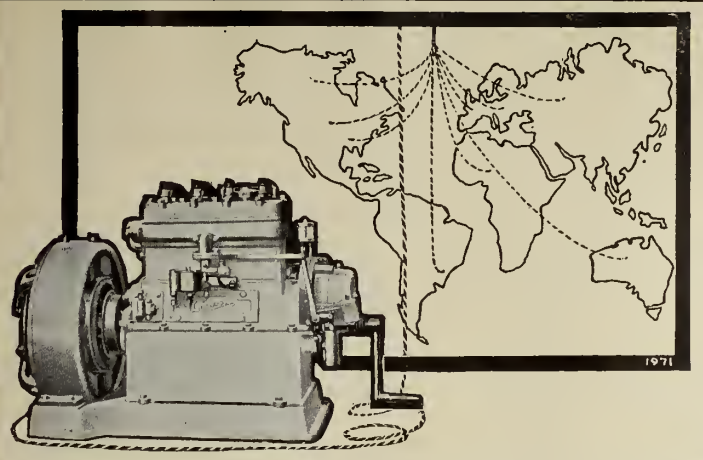

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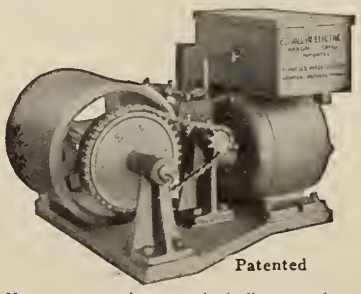

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MOVING PICTURE WORLD

VOLUME LIV JANUARY—FEBRUARY, 1922

Index to Reviews and Consensus on the Photoplays

Appended is a list of subjects announced or released during the two months ending February 28, 1922, and upon the majority of which have been published reviews and consensus of published reviews. This list is as accurate as it is possible to make it with the information received from the companies whose productions are included. Should any of our readers detect errors we shall be pleased to have our attention called to them so that we may correct our card-index. The letter before the folio indicates the page where the review or consensus can be found. "R" stands for Reviews, which also include Advertising Aids; "C" for Consensus of Reviews published in the Trade Papers. Where reference letter is omitted it signifies that none was published. Of the later releases where letters are omitted the missing information will probably be published in the next volume.

N. B.—Reviews of episodes of serials or series are indexed in connection with general title of such serial or series and not under title of each episode. Date shown for Pathe subjects indicates the week during which they were released. Unless otherwise specified all subjects listed are five-reel dramas.

A

Across The Border (5 reels) (Big Boy Williams—Star) (Aywon Film Corp.)
Across The Deadline (4886 feet) (Frank Mayo—Star) (Jack Conway—Director) (Universal) (R-204-Jan. 14) (C-420-Jan. 28).
Across the Divide (Playgoers).
Across the St. Gothard Alps (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Adventures of Tarzan (Elmo Lincoln—Star) (Adventures of Tarzan Serial Sales Corp.) (Serial) R-Nov. 12-195.
Aesop's Fables (2-3 reel) (The Dog and the Thief) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Cat and the Swordfish) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Tiger and the Monkey) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Farmer and the Ostrich) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Spendthrift) (Paul Terry Cartoon) (Pathe)
Aesop's Fables (2-3 reel) (The Bear and the Bees) (Paul Terry Cartoon) (Pathe) R-430.
Aesop's Fables (2-3 reel) (The Cat and the Mice) (Paul Terry Cartoon) (Pathe) R-555.
Aesop's Fables (2-3 reel) (The Dog and the Flea) (Paul Terry Cartoon) (Pathe) R-320.
Aesop's Fables (2-3 reel) (The Fox and the Grapes) (Paul Terry Cartoon) (Pathe) R-554.
Aesop's Fables (2-3 reel) (The Miller and the Donkey) (Paul Terry Cartoon) (Pathe).
Aesop's Fables (2-3 reel) (The Villain in Disguise) (Paul Terry Cartoon) (Pathe).
All For a Woman (5873 feet) (Dimitri Buchowetski—Director) (Foreign Made—First National) (R-885-Dec. 17) (C-202-Jan. 14).
Almost a Rancher (1 reel) (Star Comedy—Universal).
Along the Rio Grande (1 reel) (Burton Holmes—Paramount).
Alpine Rids Up the Sranzerhorn (Burlingham Adventure Series) (Truart Film Corp.)
Arctic Hike on the Great Aletsch Glacier (Burlingham Adventure Series) (Truart Film Corp.)
Anne of Little Smoky (5 reels) (Winifred Westover—Star) (Frank Beresford—Director) (Playgoers) (R-427—Jan. 28.) (C—Feb. 18—748).
And Women Must Weep (1 reel) Adapted from poem by Charles Kingsley) (Robert C. Bruce—Director) (Educational) (R—Feb. 11—662).
Angel Factory, The (3 reels) (Reissue—Pathe Playlet).
Ashamed of Parents, (5 reels) (From the story "What Children Will Do" by Charles K. Harris) (Featured Cast) (Horace G. Plimpton—Director) (Warner Brothers) (R—Dec. 31—1128).
At the Damascus Gate (1 reel) (Burton Holmes—Paramount).
At Bay (3 reels) (Reissue—Pathe Playlet).
Any Wife (4597 feet) (Pearl White—Star) (Herbert Brenon—Director) (Fox) (R—Feb. 18—753).
At the Sign of the Jack O'Lantern (5193 feet) (Lloyd Ingraham—Director) (Hodkinson) (R-426—Jan. 28.) (C—Feb. 11—656.)
At The Stage Door (5600 feet) (Billie Dove—Star) (William Christy Cabanne—Director) (Robertson-Cole) (R—Dec. 24—981.) (C—Dec. 31—1120.)
Away, Dull Cars (1 reel) Prizma, Inc.)

B

Back Pay (6460 feet) (Cosmopolitan—Famous Players) (R-864—Feb. 25).
Barnstormer, The (Charles Ray—Star) (First National.)
Bashful Lover, The (2 reels) (Ernest Truex—Star) (Pathe) (R-319—Jan. 21.)
Bashful Suitor, The (3 reels) (Triart-Hodkinson) (R—Dec. 31—1127.)
Battling Torchy (2 reels) (Johnny Hines—Star) (Educational) (R-429—Jan 28.)
Beautiful Liar, The (5236 feet) (Katherine MacDonald—Star) (First National) (Wallace Worsely—Director) (R—Feb. 11—664.)
Beauty Contest, The (2 reels) (Pathe) (R-203—Jan. 14.)
Be Reasonable (2 reels) (Mack Sennett Comedy—First National) (R-426—Jan. 28.)
Beside Her Cider (1 reel) (Mutt and Jeff) (Fox).
Better Man, The (5 reels) (Snowy Baker—Star) (Aywon) (R—Nov. 26—P-459) (C—Dec. 31—P-1120.)
Big Idea, The (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Billy Jim (4900 feet) (Fred Stone—Star) (Frank Borzage—Director) (Robertson-Cole) (R—Feb. Feb. 11—663) (C-858—Feb. 25).
Blow 'Em Up (1 reel) (Snub Pollard—Star) (Pathe) (R-555—Feb. 4.)
Broker, The (2 reels) (Lupiro Lane) (Fox.)
Blue Blazes (5 reels) (Lester Cuneo—Star) (Robert Kelly—Director) (Western Pictures Exploitation Co.) (R-320—Jan. 21.)
Bluejacket's Honor, A (2 reels) (Jack Perrin and Gertrude Olmstead—Stars) (Western-Universal.)
Boomerang Bill (Lionel Barrymore) (Paramount) R—Feb. 18—754) (C-858—Feb. 25).
Bonnets of Auvergne (1 reel) (Robert C. Bruce—Educational) (R-112—Jan. 7.)
Borneo Venice, A (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Both Booths (1 reel) (Star Comedy—Universal.)
Bottle Baby, The (1 reel) (Star Comedy—Universal.)
Bow Wows, The (1 reel) (Snub Pollard—Star) (Patbe.)
Bride's Play, The (6476 feet) (Marion Davies—Star) (George Terwilliger—Director) (Cosmopolitan—Paramount) (R-320. C—420.)
Bright Eyes (2 reels) (Ben Turpin—Star) (Mack Sennett Comedy—First National) (R-427—Jan. 28.)
Broadway Peacock, The (Pearl White) (Fox) 4380 feet) (R-862—Feb. 25).
Bryant, William Cullen (Great American Authors) (1 reel) (Kineto—National Exchanges) (R-429—Jan. 28.)
By Heck (2 reels) (Mack Sennett—First National) (R-322—Jan. 21.)

C

Caesar, Julius (5748 feet) (Anthony Novelli—Star) (Alberto Guazzoni—Director) (George Kleine) (R—Feb. 18—756.)
Call of Home, The (6 reels) (Gasnier—Director) (Robertson-Cole) (R-428—Jan. 28) (C—858—Feb. 25).
Call the Witness (1 reel) (Snub Pollard—Star) (Pathe) (R-552—Feb. 4.)
Cameron of the Royal Mounted (5500 feet) (Henry McRae—Director) (Hodkinson) (R-321. C—546.)
Captain Kidd's Finish (2 reels) (Mack Wright & Lillian Byron—Stars) (Western-Universal.)
Capture of the Canadian Lynx, The (1 reel) (Bob and Bill Series) (Pathe) (R-321—Jan. 21.)
Cave of Peril, The (2 reels) (No. 10 of White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Charmed Life, A (2 reels) (Jimmy Aubrey—Star) (Vitagraph) (R-552—Feb. 4.)
Chasing the Moon (5092 feet) Tom Mix—Star) (Edward Sedgwick—Director) (Fox) (R—Feb. 18—754) (C-858—Feb. 25).
Chauffer, The (2 reels) (Clyde Cook—Star) (Fox) (R-115—Jan. 7.)
Chivalrous Charlie (4543 feet) (Eugene O'Brien—Star) (Robert Ellis—Director) (Selznick) (R—Dec. 31—1127.) C-420—Jan. 28.)
Childhood (1 reel) (National Exchanges—Kineto Review) (R—Dec. 31—P-1127.)
Chums (2 reels) Baby Peggy and Brownie—Stars) (Century Comedy—Universal) (R-113—Jan. 7.)
Circus Clowns (2 reels) (Baby Peggy & Brownie—Stars) (Century Comedy—Universal.)
Clash of the Clans, The (2 reels) (No. 5 of White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Clay Dollars (5000 feet) (Eugene O'Brien—Star) (George Archainbaud—Director) (Selznick) (R-555—Feb. 4.) (C—Feb. 11—656.)
Conceit (4700 feet) (Burton George—Director) (Selznick) (R—Dec. 17—856.) (C—Dec. 31—1120.)
Convict 993 (3 reels) (Irene Castle—Star) (Pathe Playlet) (R-555—Feb. 4.)
Cooper, James Fenimore (Great American Authors) (1 reel) (Kineto—National Exchanges) (R-555—Feb. 4.)
Country Chickens (2 reels) (Punch Comedy—Educational) (R-115—Jan. 7.)
Crossing Trails (4800 feet) (Featured Cast) (Cliff Smith—Director) (Associated Exhibitors) (R—Feb. 11—664.)
Crystal Gazer, The (1 reel) (Mutt and Jeff) (Fox.)

D

Dangerous Pastime (5 reels) (Lew Cody—Star) (James W. Horne—Director) (Gasnier—Western Pictures Exploitation) (R-551—Feb. 4.)
Danger Trails (2 reels) (No. 11—White Eagle) (Pathe Serial.)
Dangerous Trails (1 reel) (Adventures of Bill & Bob) (Pathe.)
David and Jonathan (5 reels) (Adapted from story by E. Temple Thurston) (Featured Cast) (Dion Titheradge—Director) (Second National) (R—Feb. 11—661.)
Daughter of the Night (7 reels) (L. and H. Enterprises) (R-114—Jan. 7.)
Dawn to Dusk in Egypt (1 reel) (Robert C. Bruce—Educational) (R-429—Jan. 28.)
Dead or Alive (5 reels) (Jack Hoxie—Star) (Del Henderson—Director) (Arrow) (R—June 26—846.) (C—Dec. 31—1120.)
Desert Blossoms (4500 feet) (William Russell—Star) (Arthur Rosson—Director) (Fox) (R-116—Jan. 7.) (C-202—Jan. 14.)
Determination (11,500 feet) (Lee-Bradford) (R-319—Jan. 21.)
Diamond Carlisle (5 reels) (Milburn Morante—Director) (Clark-Cornelius) (R-430—Jan. 28.)
Doll's House, A (Nazimova—Star) (Directed by Charles Bryant) (From play by Henrik Ibsen) (United Artists) (7,000 feet) (R-862—Feb. 25).
Don't Douht Your Wife (Leah Baird) (Associated Exhibitors.)
Don't Get Personal (5 reels) (Marie Prevost—Star) (Clarence Badger—Director) (Universal) (R-206—Jan. 14.) (C-546—Feb. 4.)
Don't Tell Everything (Reid Swanson-Dexter—Stars) (Sam Wood—Director) (Paramount) (R—Dec. 24—981.) C—Dec. 31—1120.)
Down and Out (1 reel) (Snub Pollard—Star) (Pathe.)
Dumb Bell, The (2 reels) (Harry Sweet—Star) (Universal) (R-114—Jan. 7.)
Duke of Chimney Butte (5 reels) (Fred Stone—Star) (Frank Borzage—Director) (R. C. Pictures) (R—Feb. 5—728.)

E

Eden and Return (4600 feet) (Doris May—Star) (William A. Seiter—Director) (Robertson-Cole) (R—Dec. 31—1127.) (C-202—Feh. 7.)
End of the Trail, The (No. 18—Winners of the West) (Universal Serial.)
Exit The Vamp (5 reels) (Ethel Clayton—Star) (Frank Urson—Director) (Paramount) (R-428.) C—Feh. 18—748.
Extra! Extra! (Walker-Murphy) (Fox.)
Enchanted City, The (1 reel) (Warren A. Newcombe) (R—Feb. 18—753.)

F

Fairy Foreland, A (1 reel) (Burton Holmes—Paramount) (R-320—Jan. 21.)
Fake Quske, The (1 reel) (Star Comedy—Universal.)
False Alarm (2 reels) (Chester Conklin—Star) (Sunshine Comedy—Fox) (R-429—Jan. 28.)
Father Tom (Playgoers.)
Fifty Candles (5000 feet) (Irvin V. Willat—Director) (Hodkinson) (R—Dec. 24—980.) (C-202—Jan. 14.)
Fighting Back (2 reels) (Laura La Plante and Elmo Lincoln—Stars) (Western—Universal.)

Fire Eater, The (4341 feet) (Hoot Gibson—Star) (Reeves Eason—Director) (Universal) (R—Dec. 31—1129.) (C-108—Jan. 7.)
Fireman Save My Child (1 reel) (Harold Lloyd—Star) (Pathe) (R—Dec. 31—1129.)
First Families of America (1 reel) (Burton Holmes—Paramount.)
First Love (4862 feet) (Constance Binney—Star) Maurice Campbell—Director) (Realart) (R-204—Jan. 14.) (C—Feb. 11—656.)
Five Days To Live (5210 feet) (Sessue Hayakawa—Star) (Norman Dawn—Director) (Robertson-Cole) (R-319—Jan. 21.) (C-429—Jan. 28.)
Flaming Arrow, The (2 reels) (No. 9—White Eagle) (Ruth Roland—Star) (Pathe Serial.)
Flower Of The North, The (7130 feet) (David Smith—Director) (Vitagraph) (R-427—Jan. 28.) (C—Feb. 11—656.)
Foolish Wives (10 reels) (Erich von Strohelm—Star) (Erich Von Strohelm—Director) (Universal) (R-316—Jan. 21.) C-546—Feb. 7.)
Fool's Paradise (8 reels) (Cecil DeMille—Director) (Paramount) (R—Dec. 24—982.) (C—Dec. 31—1120.)
The Forgotten Woman (5 reels) (Pauline Starke—Star) (Parke B. Frame—Director) (Pioneer) (R-552—Feb. 7.)
Fountain of Youth (6 reels) (Ivan Abramson) (R-321—Jan. 21.)
French Heels (6700 feet) (Irene Castle) (Edwin L. Hollywood—Director) (Hodkinson) (R—Feh. 4—554.) (C—Feb. 11—656.)
Friday the Thirteenth (1 reel) (Star Comedy—Universal.)
Fur Coats and Pants (1 reel) (Star Comedy—Universal) (R—Jan. 14—203.)

G

Get-Rich-Quick Wallingford (7381 feet) (Featured Cast) (Frank Borzage—Director) (Cosmopolitan) (R—Dec. 17—P-855.) (C—Jan. 7—108.)
Ghostly Wallop, A (1 reel) (Mutt and Jeff) (Fox).
Glass Houses (Viola Dana—Star) (Metro) (R-864—Feb. 25).
Gleam O' Dawn (4178 feet) (Jack Gilbert—Star) Jack Dillon—Director) (Fox) (R—Jan. 14—206.) C—Feh. 4—546.)
Glorious Fool (5392 feet) (Goldwyn.)
Golden Gallows (4808 feet) Miss De Pont—Star) (Special Attraction—Universal) (R-753—Feh. 18) (C-858—Feh. 25).
Golden Gift (6 reels) (Alice Lake—Star)(Maxwell Karger—Director) (Metro) (From the stage play "The Claim.") (R—Dec. 10—711.) (C—Dec. 31—1120.)
Grand Larceny (5,227 feet) (Claire Windsor—Star) (Wallace Worsley—Director) (Goldwyn) (R—Feh. 4—552.)
Great American Authors (1 reel) (James Fenimore Cooper) (Kineto) (R—Feh. 4—555.)
Great American Authors (1 reel) (William Cullen Bryant) (Kineto—National Exchanges) R—Jan. 28—429.)
Grim Comedian (Featured Cast) (Frank Lloyd—Director) (Goldwyn) (R—Feh. 4—553.) (C—Feh. 11—656.)
Guttersnipe (4,225 feet) (Gladys Walton—Star) (Dallas Fitzgerald—Director) (Universal) (R—Jan. 7—116.) (C—Jan. 14—202.

H

Hail the Woman (7222 feet) (Featured Cast) (John Griffith Wray—Director) (Thomas H. Ince—First National) (R—Jan. 14—203.) (C—312—Jan. 21.)
Handle With Care (Grace Darmond—Star) (Philip E. Rosen—Director) (Associated Exhibitors) (R—Feh. 4—553.)
Headin' West (4548 feet) (Hoot Gibson—Star) (William Craft—Director) (Universal) (R—Feb. 4—554.) (C—Feh. 11—656.)
Her Social Value (Katherine MacDonald—Star) (Jerome Storm—Director) (First National) (R—Jan. 28—426.)
Here Come the Girls (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Hey There! (1 reel) (Harold Lloyd—Star) (Reissue—Pathe).
Hidden Gold (No. 16—"Winners of the West") (Universal Serial.)
Hills of Missing Men (Playgoers.)
High Tide (1 reel) (Pathe.)
Highway of Hate (No. 16 of "The Secret Four") (Universal Serial.)
His Back Against the Wall (4680 feet) (Goldwyn).
Hit Him Again (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Hold the Line (2 reels) (Sunshine Comedy—Fox) (R—Feh. 4—553.)
Hole Cheese, The (1 reel) (Mutt and Jeff) (Fox.)
Horse Sense (2 reels) (Harry Sweet—Star) (Century Comedy—Universal.)
Hot Dog (2 reels) (Clyde Cook) (Fox.)
Hot Off the Press (1 reel) (Snuh Pollard—Star) (Pathe.)
Hunting the Hawk (3 reels) (Reissue—Pathe Playlet.)
Hush Money (4819 feet) (Alice Brady—Star) (Charles Maigne—Director) (Realart—Famous Players-Lasky) (R—Jan. 21—319.) (C—Feh. 4—546.)

I

I Can Explain (6 reels) (Gareth Hughes—Star) (George D. Baker—Director) (S. L. Production—Metro) (R-865—Feb. 25).
An Idle Roomer (2 reels) (Harry Sweet—Star) (Century Comedy—Universal) (R—Jan. 20. P-428.)
In Old Granda (1 reel) (Burton Holmes—Paramount) (R—Jan. 28—425.)
In the Fog (3 reels) (Featured Cast) (George Kleine) (R—Jan. 7—115.)
Invisible Fear, The (4900 feet) (Anita Stewart—Star) (Edwin Careme—Director) (First National) (R—Jan. 28—430.)
Iron to Gold (Dustin Farnum) (Fox.)
Island of Surprise (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Island of Terror, The (2 reels) (Ruth Roland—Star) (No. 8—White Eagle) (Pathe Serial.)
Island Wives (Corinne Griffith—Star) (Vitagraph.)
Isle of Zora, The (9 reels (Pathe.)

J

Jackie (4943 feet) (Shirley Mason—Star) (Jack Ford—Director) (Fox) (R—Dec. 31—1128. C—Jan. 14—202.)
Jaws of the Jungle, The (2 reels) (No. 1—With Stanley in Africa) (Edward H. Plympton—Director) (Universal Serial) (R—Feh. 11—662.)
Jolt, The (Edna Murphy and Johnny Walker—Stars) (George E. Marshall—Director) (Fox) (R—Nov. 26. C—1120.)
Jungle Belles of Borneo (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Jungle Goddess (2 reels each—15 episodes) (Ellnor Field and Truman Van Dyke—Stars) (James Conway—Director) (R—Jan. 28—427.)
Just Around the Corner (6173 feet) (From the story by Fannie Hurst) (Featured Cast) (Frances Marion—Director) (R—Jan. 14—206.) (C—Jan. 21—312.)

K

Kindred of the Dust (8500 feet) (Adapted from story by Peter B. Kyne) (Miriam Coper—Star) (R. A. Walsh—Director) (First National) (R—Feh. 11—661.)

L

Lady Godiva (Associated Exhibitors.)
Lake Maggiore (1 reel) (Burton Holmes Travel—Paramount.)
Lamb, The (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Lane That Had No Turning, The (Adapted from Sir Gilbert Parker's novel) (Agnes Ayers—Star) (Victor Fleming—Director) (Paramount—Famous Players-Lasky) (R—Jan. 21—318.) (C—Feh. 4—546.)
Last Laugh, The (1 reel) (Mutt and Jeff) (Fox.)
Last Payment, The (Pola Negri—Star) (George Jacobi—Director) (Paramount) R—Jan. 28—431.) (C—Feh. 11—1656.)
Last Trail, The (From the story by Zane Grey) (Featured Cast) (Emmett J. Flynn—Director) (Fox) (R—Feh. 4—555.)
Law and the Woman, The (6161 feet) (Adapted from Clyde Fitch's play "The Woman in the Case") (Betty Comnson—Star) (Penrhyn Stanlaws—Director) (Paramount) (R—Jan. 28—426. (C—Feh. 4—546.)
Leather Pushers, The (2 reels) (Reginald Denny—Star) (Collier Series) (Jewel—Universal) (R—Jan. 28—425.) (C—Feh. 4—546.)
Let's Go (Round 1—The Leather Pushers) (Universal) (R—Jan. 28—425.)
Liquid Gold of Texas (1 reel) (National Exchanges) (R—Jan. 28—428.)
Little Mary Sunshine (3 reels) (Reissue—Pathe Playlet.)
Little Minister, The (6031 feet) (From Sir James Barrie's novel and play) (Betty Compson—Star) (Penrhyn Stanlaws—Director) (Paramount) (S. R—Dec. 31—1046.) (R—Jan. 7—112.) (C—Jan. 14—202.)
Little Minister, The (6 reels) (From novel and play by James M. Barrie) (Alice Calhoun—Star) (David Smith—Director) (Vitagraph) (R—Dec 31) (C—Jan. 14—202.)
Little Miss Mischief (2 reels) (Baby Peggy—Star) (Century Comedy—Universal.)
Little Miss Smiles (4884 feet) (Shirley Mason—Star) (Jack Ford—Director) (Fox) (R—Jan. 28—428.) C—Feh. 11—656.)
Living Lies (5 reels) From the Saturday Evening Post story "A Scrap of Paper," by Arthur Somers Roche) (Featured Cast) (Emil Chautard—Director) (Clark-Cornelius) (R—Jan. 21—322.)
Loaded Dice (3 reels) (Reissue—Pathe Playlet.)
Lonely Trail, The (Fred K. Beauvis—Star) (Primex) (R—Jan. 14—205.)
Look Out Below (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
Loose Change (1 reel) (Hal Roach Comedy) (Pathe) (R—Jan. 21—322.)
Lose No Time (1 reel) (Snuh Pollard—Star) (Pathe) (R—Jan 14—204.)
Lost in the Jungle (2 reels) (5—With Stanley in Africa) (Universal Serial.)
Lost Trail, The (No. 4—"The White Eagle") (Pathe Serial.)
Love Charm, The (4540 feet) (Wanda Hawley—Star) (Thomas N. Heffron—Director) (Realart) (R—Jan. 14—205.) (C—Feh. 11—656.)
Love, Hate and a Woman (5 reels) (Grace Davison—Star) (Charles T. Horan—Director) (Arrow) (R—Dec. 3—597.)
Love's Redemption (5899 feet) (From Andrew Soutar's novel) (Norma Talmadge—Star) (Albert Parker—Director) (First National) (R—Jan. 21—321.) (C—Jan. 28—420.)
Lucky Carson (Earle Williams—Star) (Wilfred North—Director) (R—Jan. 21—318.) (C—Feb. 18—748.)

M

Magic Gems (1 reel) (Prizma, Inc.)
Making the Grade (David Butler—Star) (Fred J. Butler—Director) (Western Exploitation) (R—Jan. 22—207.) (C—Feb. 11—656.)
Man from Lost River (5694 feet) (Adapted from the story by Katherine Newlin Burt) (Featured Cast) (Frank Lloyd—Director) (Goldwyn) (R—Jan. 28—429.) (C—Feb. 11—656.)
Man to Man (5629 feet) (Harry Carey—Star) (Stuart Paton—Director) (Universal—Jewel) (R—Feb. 11—664.) (C-748—Feh. 18.)
Man with Two Mothers (Goldwyn).
Marry the Poor Girl (Associated Exhibitors.)
Matching Wits (2 reels) (Art Acord—Star) (Western—Universal.)
Messenger, The (2 reels) (Jimmy Aubrey—Star) (Vitagraph) (R—Jan. 7—113.)
Midnight Stage, The (3 reels) (Frank Keenan—Star) (Pathe Playlet) (R—Feb. 4—551.)
Miss Lulu Bett (5904 feet) (From Zona Gale's novel and play) (Featured Cast) (William DeMille—Director) (Paramount) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Monkey Land Up the Barito River (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Monkey Schoolmaster, The (2 reels) (Joe Martin—Star) (Jewel Comedy—Universal.)
Monkey Shines (2 reels) (Educational) (C—Feh. 11—662.)
Morals (5 reels) (From William J. Locke's novel and play) (May McAvoy—Star) (William D. Taylor—Director) (Paramount) (R—Jan. 7—114.) (S. R—Nov. 26—396.) (C—Feh. 11—656.)
Morau of the Lady Letty (6360 feet) (Adapted from novel by Frank Norris) (Dorothy Dalton and Rudolph Valentino—Stars) (George Melford—Director) (Paramount) (R—Feh. 18—755) (C-858—Feh. 25).
Movie Chat No. 75 (1 reel) (Charles Urban) (R—Feb. 4—552.)
Movie Chat No. 71 (1 reel) (American Shipyards) (Charles Urban) (R—Jan. 21—318.)
Movie Chat No. 70 (1 reel) (Old New Orleans) (Charles Urban) (R—Jan. 21—319).
Muddy Bride, A (2 reels) (Baby Peggy—Star) (Century Comedy—Universal.)
My Boy (4967 feet) (Jackie Coogan—Star) (Victor Herman and Albert Austin—Directors) (First National) (R—Jan. 7—112.) (C—Jan. 14—202.)
Mysterious Tracks (1 reel) (Adventures of Bill and Bob) (Pathe.)
Mysterious Voyage, The (No. 7—White Eagle) (Pathe Serial.)

N

Nancy from Nowhere (5167 feet) (Behe Daniels—Star) (Chester M. Franklin—Director) (Realart—Famous Players—Lasky) (R—Feh. 11—665.) (C—Feh. 18—748.)
Neighbor Nellie (1 reel) (Prizma) (R—Jan. 28—430.)
New Disciple, The (7 reels) (Featured Cast) (Ollie Sellers—Director) (Federation Producers Service) (R—Dec. 31—1127.) (C—Jan. 14—202.)
News Maker, The (1 reel) (Star Comedy—Universal.)
Night Attack, The (2 reels) (Eileen Sedgwick—Star) (Western—Universal.)
Night Rose, The (6 reels) (Leroy Scott—Star) (Wallace Warsley—Director) (Goldwyn) (R—Feb. 11—660.)
Nippon (1 reel) (Prizma,Inc.)
No Defense (5700 feet) (William Duncan—Star) (William Duncan—Director) (Vitagraph) R—Jan. 28—425.) (C—Feb. 4—546.)

O

Oh, Brother (2 reels) (Gayety Comedy—Educational.)
Oh, Mabel Behave (Mabel Normand, Ford Sterling, Owen Moore and Mack Sennett—All star cast) (Mack Sennett and Ford Sterling—Directors) (Photocraft) (R—Dec. 17—855.) (C—Dec. 31—1120.)
Official Urban Movie Chats No. 3 (1 reel) (Kineto) (R—Feh. 18—754.)
Old Oaken Bucket, The (From the well-known ballad) (Featured Cast) (May Tully—Director) (Wid Gunning) (R—Nov. 12—217.) (C—Dec. 31—1120.)
On the Fire (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
On the Jump (1 reel) (Harold Lloyd—Star) (Reissue—Pathe.)
One Glorious Day (5100 feet) (Will Rogers—Star) (James Cruze—Director) (Paramount) (R—Feb. 11—665.) (C—Feh. 18—748.)
One Stormy Knight (2 reels) (Christie Comedy—Educational) (R—Jan. 14—205.)
Open Wire, The (2 reels) (Eileen Sedgwick—Star) (Western—Universal.)
Orphans of the Storm (Adopted from play by D'Emery and novel by Charles Dickens) (Lillian and Dorothy Gish—Stars) (D. W. Griffith) (R—Dec. 31—1125.) (S. R—Jan. 14—168.) (C—Jan. 31—312.)
Out of the Inkwell ("The Fish"—"The Dresden Doll"—"The Mosquito") (Warner Bros.) (R—Jan. 7—115.)

P

Pardon Me (1 reel) (Snuh Pollard—Star) (Pathe.)
Pardon Me (Johnny Salvo—Star) (Fox) (R—Jan 7—116.)
Penny Ante (1 reel) (Star Comedy—Universal.)
Phantom Terror, The (2 reels) (Jack Perrin and Gertrude Olmstead—Stars) (Submarine Picture) (Western-Universal.)
Planey Fams, The (1 reel) (Mutt and Jeff) (Fox.)
Pelican Island (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Penrod (Wesley Barry—Star) (Directed by Marshall Neilan) (First National) (R-862—Feh. 25).

Perilous Ascent of the Zinal-Rothorn (1 reel) (Burlingham Adventure Series) (Truart Film Corp.)
Polly of the Follies (Constance Talmadge—Star) (First National) (R-864—Feb. 25).
Playhouse, The (2 reels) (Buster Keaton—Star) (First National) (R—Jan. 14—206.)
Playing With Fire (4994 feet) Gladys Walton—Star) (Dallas Fitzgerald—Director.)
Playthings of Destiny (6200 feet((Anita Stewart—Star) (Edwin Carewe—Director) (First National) (R—Jan. 114.) (C—Jan. 14—202.)
Please Be Careful (2 reels) (Fox) (R—Feb. 11—662.)
Power Within, The (6 reels) (Featured Cast) (Lem F. Kennedy—Director) (Pathe) (R—Jan. 21—322.)
Prisoner of Zenda, The (Rex Ingram—Director) (Metro.)
Prodigal Judge, The (7803 feet) (Adapted from novel by Vaughan Kester) (Jean Paige—Star) (Edward Jose—Director) (Vitagraph) (R—Feb. 11—661.) (C—Feb. 18—748.)

R

Rainbow (5 reels) (Alice Calhoun—Star) (Edward Jose—Director) (Vitagraph) (R—Feb. 4—55.)
Rambling Romeo, A (2 reels) (Christie Comedy—Educational) (R—Jan. 28—431.)
Ranger's Reward, The (2 reels) (Art Acord—Star) (Western-Universal.)
Received Payment (4800 feet) (Corinne Griffith—Star) (Charles Maigne—Director) (Vitagraph) (R—Jan. 21—320.) (C—Jan. 28—420.)
[illegible]ckless Chances (5000 feet) (J. P. McGowan—Star) (J. P. McGowan—Director) (Playgoers) [illegible]—Jan. 28—429.)
[illegible]t Romance (Featured Cast) (Emerson-Production) (First National) (R—Dec. [illegible]) (C—Feb. 18—748.)
Re[illegible] Mexico (1 reel) (National Exchanges) (R—Ja[illegible]14—205.)
Rent Free (661 feet) (Wallace Reid—Star) (How[illegible]egin—Director) (Paramount) (R—Jan. 7[illegible] (C—Jan. 14—202.)
Rich Man—[illegible]s (1 reel) (Parrott Comedy—Pathe.)
Road to Arca[illegible] (5 reel) (Virginia Lee—Star) (Burton K[illegible] Director) (J. W. Film Corp.) (R—Dec. 31[illegible]129.)
Rolling Stones (2 ree[illegible], loyd "Ham" Hamilton—Star) (Mermaid Com[illegible]-Educational) (R—Dec. 31—1126.)
Roof Tree, The (4,400 fe[illegible]ham Russell—Star) (Jack Dillon—Direc[illegible] (Fox) (R—Jan. 7—113.) (C—Jan. 14—[illegible]
Rosary, The (Special Selig [illegible]od.—First National.)
Rounding Up of the Law (Big [illegible]ams—Star) (Aywon Film Corp.)
R. S. V. P. (6 reels) (Charles Ra[illegible]es Ray—Director) (First Nationa[illegible]982.) (C—Dec. 31—1120.)
Ruins of Angkor (1 reel) (Prizma, In[illegible]
Ruling Passion, The (7000 feet) (Ge[illegible] Star) (Harmon Weight—Directo[illegible]d Artists) (R—Feb. 4—554.) (C—F[illegible]
Rusc of the Rattler, The (5 reels) (J[illegible]—Star) (J. P. McGowan—Dir[illegible]goers) (R—Jan. 28—429.)

S

Sarg's Almanac, Tony, (The Origi[illegible] (Paramount) (R—Jan. 7—116.)
Saturday Night (8443 feet) (Featured Cast) B. DeMille—Director) (Paramount) (R[illegible]4—550.) (C—Feb. 11—656.)
Scenic Distortions (1 reel) (Lyman H. Howe [illegible] Phantasy-Educational) (R—Feb. 4—552.)
Schoolday Love (2 reels) (W. S. Campbell-Educational) (R—Jan. 28—426.)
School Days (2 reels) (Fox) (R—Feb. 11—663.)
Scrapper, The (4491 feet) (Herbert Rawlinson—Star) (Hobart Henley—Director) (Universal) (R—Jan. 28—431.) (C—Feb. 18—748.)
Sea Lion, The (4,367 feet) (Hobart Bosworth—Star) (Rowland V. Lee—Director) (Bosworth Productions-First National) (R—Jan. 21—317.) (C—Feb. 11—656.)
Secret Four, The (No. 10—"The Burning Pit") (Eddie Polo—Star) (Universal Serial.)
Seeing the Unseen (1 reel) (Prizma, Inc.)
Shadows of the Sea (4675 feet) (Conway Tearle—Star) (Alan Crosland—Director) (Selznick) (R—Jan. 14—205.) (C—Feb. 11—656.)
Shams of Society (6 reels) (Featured Cast) (Thomas Walsh—Director) (Robertson-Cole) (R—Jan. 7—115.) (C—Jan. 14—202.)
Shattered (5 reels) (Featured Cast) (Lupu Pick—Director) (German Film—Francis W. Kurtz & Co.) (R—Nov. 26—460.)
Shattered Dreams (5 reels) (From the novel "Wind Along the Waste" by Maude Annesley) (Miss du Pont—Star) (Paul Scardon—Director) (Universal) (R—Dec. 17—853.) (C—Dec. 31—1120.)
Shattered Idols (Frothingham Prod.—First National.)
She Loves Me Not (1 reel) (Harold Lloyd—Star) (Reissue-Pathe.)
Sherlock Holmes (2 reels) (From the Sir A. Conan Doyle Story) (Alexander Film Corp.) (R—Jan. 14—203.)
Shipwrecked Among Animals (2 reels) (Harry Sweet—Star) (Century Comedy—Universal) (R—Jan. 14—206.)
Should a Wife Work (6850 feet) (Featured Cast) (Horace G. Plympton—Director) (J. W. Film Corp.) (R—Feb. 11—665.)
Show Shop, The (2 reels) (Larry Semon—Star) (Vitagrapb) (R—Feb. 11—663.)
Sin Flood, The (6,500 feet) (From Hennig Berger's play "Syndafloden," and the American translation "The Deluge.") (R—Jan. 21—P-317.) (S R—Oct. 21—894.) (Con—Jan. 28—420.) (Featured Cast) (Frank Lloyd—Director.)
Sin of Martba Queed, The (6 reels) (Featured Cast) (Allan Dwan—Director) Associated Exhibitors-Pathe) (R—Dec. 10—710.) (Dec. 31—1120.)
Sky High (Tom Mix—Star) (Lynn F. Reynolds—Director) (Fox) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Smiles Are Trump (4049 feet) (Maurice Flynn—Star) (George E. Marshall—Director) (R—Feb. 11—662.) (C—Feb. 18—748.)
So Tbis Is London (1 reel) (Prizma, Inc.)
Song of Life, The (John M. Stahl Prod.—First National) (R-865—Feb. 25).
Splendid Lie, The (Grace Davison—Star) (Directed by Charles Horan) (Arrow) (R-863—Feb. 25).
Sports and Pastimes (1 reel) (Official Urban Movie Chats No. 1) (Kineto) R—Feb. 18—754.)
Stage Romance, A (William Farnum) (Fox) (R-865—Feb. 25).
Stage Struck (1 reel) (Snub Pollard—Star) (Pathe) (R—Feb. 11—664.)
Stamboul (1 reel) (Burton Holmes-Paramount) (R—Jan. 28—427.)
Stardust (5,600 feet) (From novel by Fanny Hurst) (Hope Hampton—Star) (Hobart Henley—Director) (R—Dec. 31—1126.) (C—Jan. 7—108.)
Step This Way (2 reels) (Mermaid Comedy—Educational) (R—Feb. 4—552.)
Straight from the Farm (2 reels) (Al St. John) (Fox)
Stuck in the Mud (1 reel) (Mutt and Jeff) (Fox.)
Studio Rube, The (2 reels) (Al St. John) (Fox.)
Secret Four, The (No. 11—"The Stampede of Death") (Eddie Polo—Star) (Universal Serial.)
Straphanger, The (2 reels) (Lee Moran—Star) (Century Comedy—Universal).
Sunbeams (1 reel) (Prizma, Inc.)
Suspicious Wives (Mollie King—Star) (John M. Stahl—Director) (American Cinema) (R—Jan. 14—204.)
Strength of the Pine, The (4382 feet) (William Russell—Star) (Edgar Lewis—Director) (Fox) (R—Feb. 4—551.)
Sylvia of the Secret Service (3 reels) (Reissue-Pathe Playlet.)

T

Table Steaks (2 reels) (Brownie Wonder dog—Star) (Century Comedy—Universal.)
Taking Chances (5 reels) (Richard Talmadge—Star) (Adapted from the story, "Vim, Vigor and Vitality.") (Grover Jones—Director) (R—Feb. 18—756.)
[illegible]ngled Trails (4902 feet) (Neal Hart—Star) (Charles E. Bartlett—Director) (William [illegible]iner Productions) (R—Dec. 24—980.) (C—[illegible]31—1120.)
[illegible]In a Barroon (8 reels) (John Lowell—Oscar Apfel—Director) (Blazed Trail [illegible]s—Arrow) (R—Dec. 24—925.) (C—[illegible]-312.)
[illegible](1 reel) (Harold Lloyd—Star) (Re[illegible]athe.)
Live Cho[illegible]5784 feet) (From Frederick [illegible]S. Isham[illegible] Featured Cast) (George Fitzma[illegible]ector) (Paramount) (R—Jan. 1[illegible], (C—Jan. 21—312.)
Too Much Married (6 reels) (Mary Anderson—Star) (Scott Dunlap—Director) (Associated Photoplays) (R—Feb. 18—755.)
Tillie (Mary Miles Minter—Star) (Realart-Famous Players-Lasky.)
Too Much Sap (1 reel) (Mutt and Jeff) (Fox.)
Too Much Wife (4900 feet) (Wanda Hawley—Star) (Thomas N. Heffron—Dir[illegible]) (Realart-Famous Players) (R—Jan. [illegible])
Torchy Takes a Chance (2 reels) [illegible]ational) (R—Jan. 7—115.)
Tropical Zone (Playgoers.)
Touchdown, The (2 reels) (Lee Mora[illegible] Star) (Century Comedy-Universal) (R—Jan. 28—425.)
Tracked to Earth (Frank Mayo—Star) (Univ[illegible]sal) (R-863—Feb. 25).
Trailin' (4355 feet) (Tom Mix—Star) (Lynn F Reynolds—Director) (Fox) (R—Jan. 7—113.) (C—Jan. 14—202.)
Trap, The (No. 6 of White Eagle) (Pathe Serial.)
Try and Get It (2 reels) (Fox Comedy) (R—Jan. 21—318.)
Try, Try Again (1 reel) (Hal Roach Comedy—Pathe) (R—Jan. 14—204.)
Turn to the Right (8 reels) (Adapted from Winchell Smith and Jack Hazzard play) (Alice Terry—Star) (Rex Ingram—Director) (Metro) (R—Jan. 21—322.) (C—Feb. 18—748.)
'Twas Ever Thus (2 reels) (Christie-Educational) (R-863—Feb. 25).
Two Kinds of Women (6000 feet) (Adapted from the story "Judith of Blue Lake Ranch," by Jackson Gregory) (Pauline Frederick—Star) (Colin Campbell—Director) (Robertson-Cole) (R—Feb. 11—660.) (C—Feb. 18—748.)

U

Unknown, Tbe (5 reals) (Richard Talmadge—Star) (Grover Jones—Director) (Phil Goldstone) (R—Dec. 31—1128.)
Unbroken Trail, The (2 reels) (Western Classic Sales Co.)
Unfoldment, The (Associated Exhibitors.)
Unknown Switzerland (1 reel) (Robert C. Bruce-Educational) (R—Dec. 31—1129.)
Upper and Lower (2 reels) (Lee Moran—Star) (Century Comedy—Universal.)

V

Vendetta (5 reels) (Pola Negri—Star) (George Jacoby—Director) (Howells Sales Company) (R—Dec. 31—1125.) (C—Jan. 7—108.)
Via Wireless (3 reels) (Gail Kane—Star) (Reissue—Pathe) (R—Feb. 11—663.)
Villian in Disguise, The (1 reel) Pathe) (R—Feb. 11—664.)
Virginia Courtship, A (May McAvoy—Star) (Realart) (R—Feb. 4—551.) C—Feb. 11—656.)

W

Wallflower, The (5,228 feet) (Goldwyn).
Watching the Wayanda (1 reel) (Burton Holmes-Famous Players) (R-1128.)
Watch Your Step (Goldwyn).
Watch Your Wallet (1 rcel) (Star Comedy-Universal.)
Way of a Maid, The (Elaine Hammerstein—Star) (Selznick.)
Wedding Feast Among tbe Borneo Dayaks, A (1 reel) (Burlingham Adventure Series) (Truart Film Corporation.)
Welcome to Our City (5,100 feet) (Adapted from the play by George V. Hobart) (Maclyn Arbuckle—Star) (Robert Townley—Director) (S. A. Pictures Corp.) (R—Feb. 18—756.)
Western Demon, A (4600 feet) (Featured Cast) (R. E. McKenzie—Director) (Western Feature Productions) (R—Nov. 5—96.)
Western Firebrands (Big Boy Williams—Star) (Aywon) (R—Nov. 26—458.)
Westward Whoa (1 reel) (Star-Comedy-Universal) (R—Jan. 14—205.)
Whatever She Wants (4616 feet) Eileen Percy—Star) (C. R. Wallace—Director) (Fox) (R—Dec. 24—981.) (C—Dec. 31—1120.)
What No Man Knows (Clara Kimball Young—Star) (Equity) (R—Oct. 29—1077.) (C—Jan. 7—108.)
Where Is My Wandering Boy Tonight? (Featured Cast) (J. F. Hogan and Mildred Webb—Directors) (Equity) (R—Feb. 4—550) (C-858—Feb. 25).
Whispering Women (4800 feet) (Featured Cast) (James Keane—Director) (Clark-Cornellus) (R—Jan. 28—431.)
White Eagle (2 reels) (No. 8—"Tbe Island of Terror") (Pathe Serial.)
White Eagle (2 reels) (No. 9—"The Flaming Arrow") (Pathe Serial.)
White Eagle (2 reels) (No. 10—"The Cave of Peril") (Patbe Serial.)
White Eagle (No. 12—"Win or Lose") (Pathe Serial.)
White Eagle (No. 4—"The Lost Trail") (Ruth Roland—Star) (No. 4—"The Lost Trail") (Pathe.)
White Eagle (No. 5—"Tbe Clasb of the Clans") (2 reels) (Pathe Serial.)
White Eagle (No. 6—"The Trap") (2 reels) (Rutb Roland—Star) (Pathe Serial.)
White Eagle (No. 7—"The Mysterious Voyage") (2 reels) (Ruth Roland—Star) (Pathe Serial.)
White Eagle (No. 11—"Danger Rails") (2 reels) (Pathe Serial.)
White Eagle (No. 13—"The Clash of the Clans") (Pathe Serial.)
White Hands (5654 feet) (Hobart Bosworth—Star) (Lambert Hillyer—Director) (Wid Gunning, Inc.) (R—Feb. 11—663.)
Win or Lose (2 reels) (No. 12—"White Eagle") (Ruth Roland—Star) (Pathe Serial.)
Women Wake Up (Florence Vidor) (Associated Exhibitors.)
Why Announce Your Marriage? (5 reels) (Elaine Hammerstein—Star) (Alan Crosland—Director) (Selznick) (R—Jan. 28—430.) (C—Feb. 18—748.)
Why Men Forget (5 reels) (Adapted from George E. Gissing's novel, "Demos") (Featured Cast) (Robertson-Cole) (R—Feb. 4—553.) (C—Feb. 18—748.)
Wife Against Wife (6000 feet) (Adapted from George Broadhurst's play, "The Price") (Pauline Starke—Star) (Whitman Bennett—Director) (First National) (R—Feb. 4—52.)
W[illegible]g Captives (1 reel) (National Exchanges) [illegible]Jan. 7—115.)
[illegible] With Wits (4435 feet) (Barbara Bed[illegible]ar) (Howard M. Mitchell—Director) [illegible]Jan. 21—318.) (C—Jan. 28—420.)
Wit[illegible] [illegible]rica (No. 5—"Lost in the Jun[illegible]gle [illegible] Serial.)
With [illegible] reels) (Episode 2—"The G[illegible] [illegible]orge Walsh and Lou[illegible] [illegible]al Serial.)
With Sta[illegible] [illegible] [illegible]the Jaws o[illegible] [illegible] Louise [illegible] [illegible]ton—Director) (R—Jan. 11—662.)
With Stanley In Afri[illegible] and Louise Lorrai[illegible] lal.)

Y

Years to Come (1 reel) (S[illegible] (Patbe) (R—Jan. 28—430.)

Simplex

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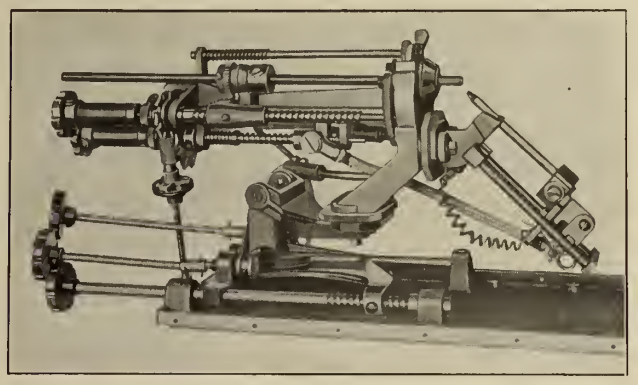

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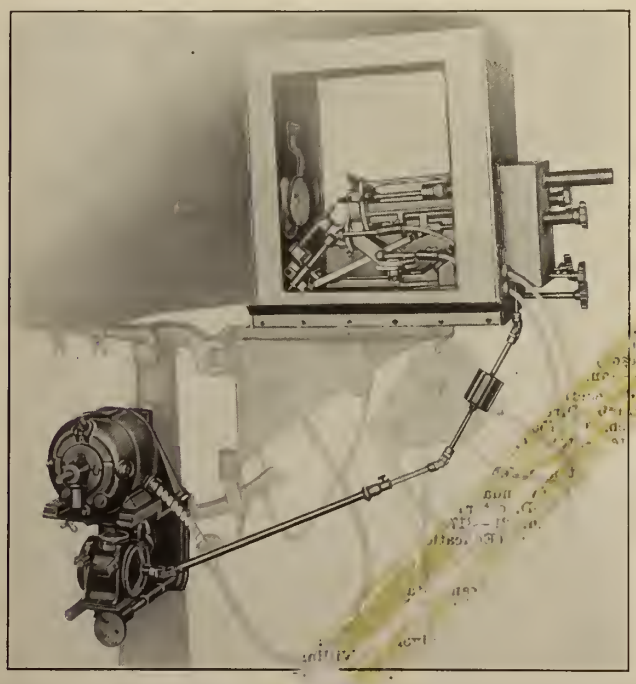

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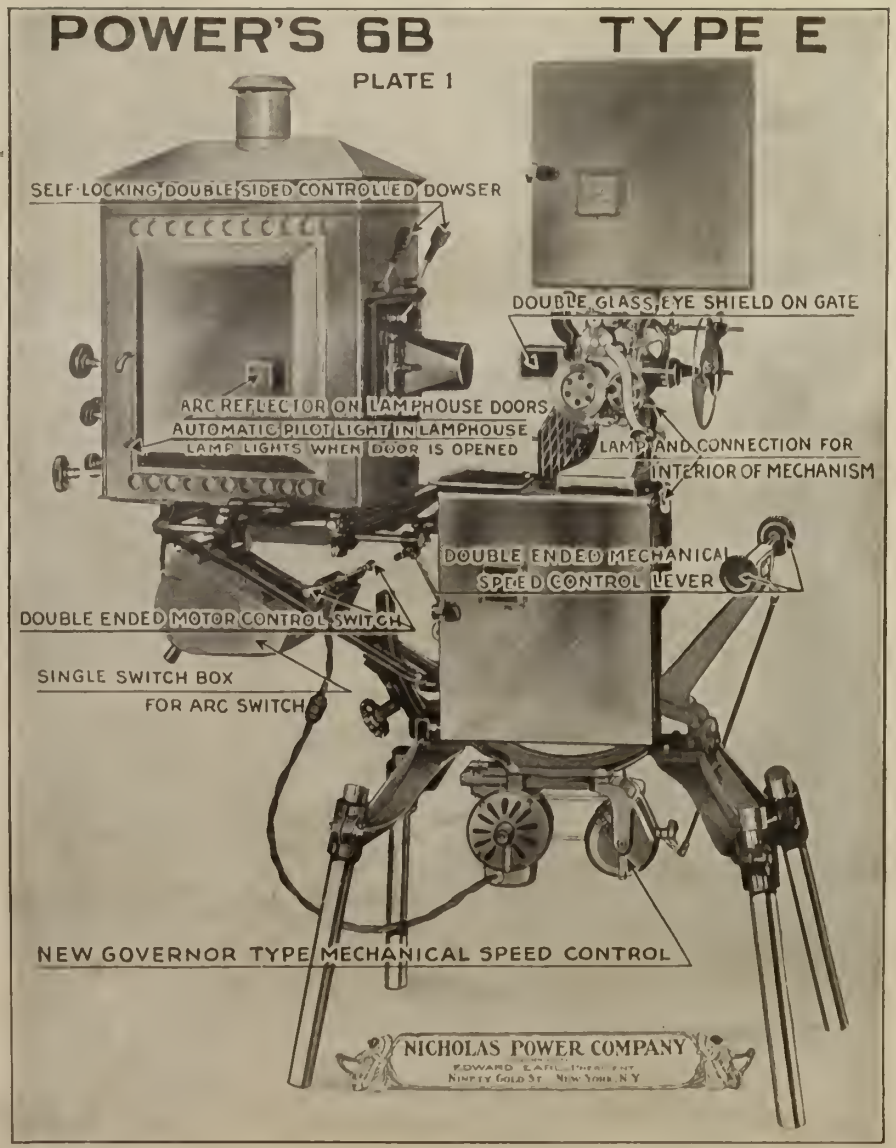
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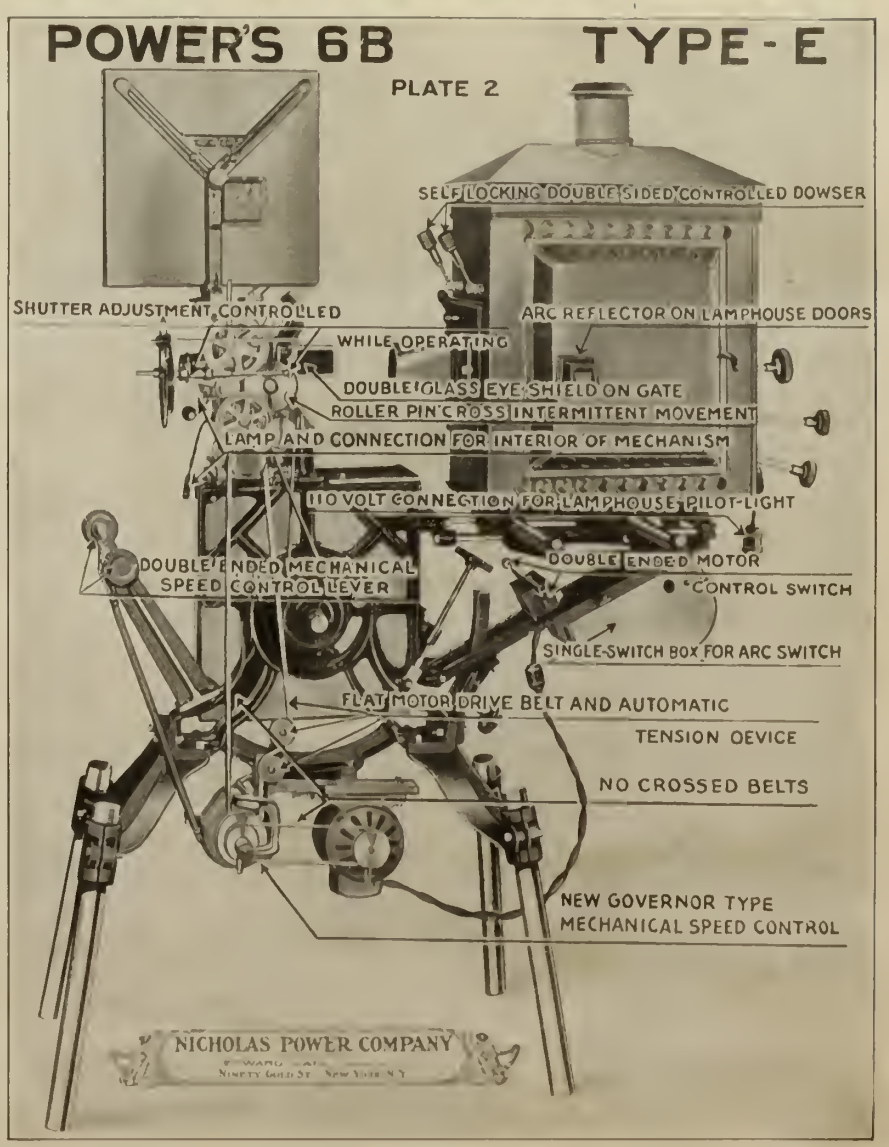
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PLATE 2
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DOUBLE GLASS EYE SHIELD ON GATE
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